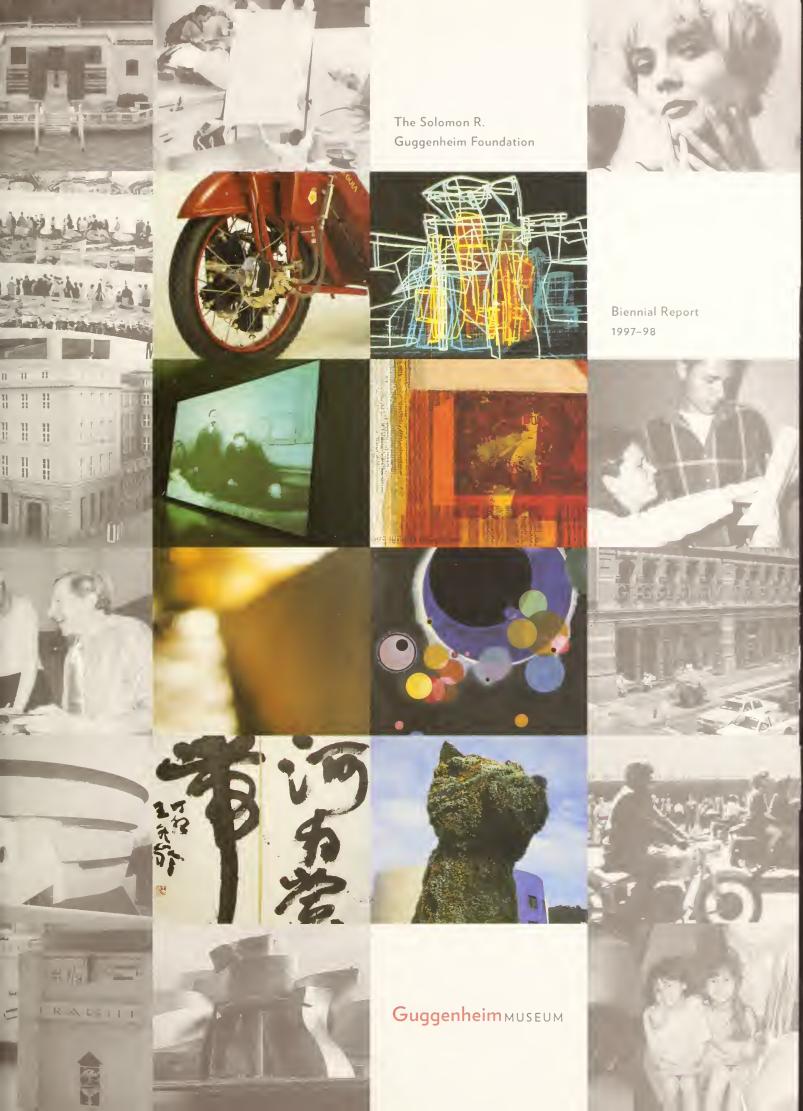


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http://archive.org/details/guggen00solo

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Previous page (each row left to right):

Top row: The Peggy Guggenheim Collection, technicians installing Frank Gehry's exhibition design for The Art of the Motorcycle. Solomon R. Guggenheim Museum 1998 still from Agnès Varda. Cléo de 5 à 7. 1962

Second row: The Art of The Motorcycle members opening Solomon R
Guggenheim Museum, June 26 1998.
Megola Sport (detail), 640cc Germany,
1922 Deutsches Museum, Munich
Catia rendering of the Guggenheim
Museum Bilbao

Third row: Deutsche Guggenheim
Ber im Douglas Gordon Hysterical
detail 1995 Two-channel video
installation transferred from archival film
dir Roberto Omegna. Turin, 1908).
continuous loop edition of 2 dimensions
variable Musée departmental diart
contemporain de Rochechouart Robert
Rauschenberg Talisman Freeze (detail)
1979 Solvent transfer fabric collage and
paper with lithography 106 7 x 80 6 cm
42 x 31 . inches Solomon R
Guggenheim Museum New York
Gift if the artist 98 5223 Guggenheim
Education Department itaff members

Fourth row: Robert Rauschenberg signing a copy of the catalogue for his retrospective. Sept. 27, 1997. Uta Barth. Field #23 (detail). 1998. Acrylic lacquer on canvas. 228.6 x 335.3 cm (90 1/x x 132 inches). Solomon R. Guggenheim Museum. New York. Purchased with funds contributed by the Photography. Committee 98.4629: Vasily Kandinsky. Several Circles (detail). Jan.-Feb. 1926. Oil on canvas. 140.3 x 140.7 cm (55 1/x x 55 1/x inches). Solomon R. Guggenheim Museum. New York. Gift, Solomon R. Guggenheim 41.283: Guggenheim Museum SoHo

Fifth row: Solomon R. Guggenheim Museum; Wang Dongling. Calligraphy (detail). 1987. Set of four hanging scrolls. ink on paper. 320 x 180 cm (126 x 70 /* inches) each. Courtesy of d. p. Fong Galleries. San Jose. Jeff Koons. Puppy (detail) 1992. Stainless steel soil. and flowering plants. 12.40 x 12.40 x 8 20 m (40 feet 8 /* inches x 40 feet 8 /* inches x 26 feet 10 /* inches) Guggenheim Bilbao Museoa 1997 29. Installed at the Guggenheim Museum Bilbao rally held for The Art of the Motorcycle. Solomon R. Guggenheim Museum. June 25. 1998.

Sixth row: Installing Cristina Iglesias at the Solomon R. Guggenheim Museum. June 1997. Guggenheim Museum Bilbao children at the family performance. The Tale of the Dog. Solomon R. Guggenheim Museum. June 20. 1999.

The Solomon R. Guggenheim Foundation Biennial Report 1997–98

- 2 Chairman's report
- Director's report
- 8 Exhibitions and publications
- Acquisitions
- 60 Loans and transfers
- 64 Education
- 74 Supporters
- 98 Financials

From 1997 to 1998, the Solomon R. Guggenheim Foundation doubled its attendance worldwide, attracting a record 2.7 million visitors in 1998. It is now one of the most visited cultural institutions in the world.



- Traveling exhibitions, 1988–98
- Loans, 1997–98

New York

The Solomon R. Guggenheim Museum opened in 1959. The Guggenheim Museum SoHo opened in 1992. Together they attracted 1 million visitors in 1998.

The Solomon R. Guggenheim Museum and the Guggenheim Museum SoHo are owned and operated by the Solomon R. Guggenheim Foundation.

Venice

The Peggy Guggenheim Collection opened in 1976. In 1998, it received over 243,000 visitors.

The Peggy Guggenheim Collection is owned and operated by the Solomon R. Guggenheim Foundation.

Rilbac

The Guggenheim Museum Bilbao opened in 1997. In its first year of operation, the museum attracted 1.4 million visitors.

The Guggenheim Museum Bilbao is owned by the Fundación del Museo Guggenheim Bilbao and managed by the Solomon R. Guggenheim Foundation.

Berlin

The Deutsche Guggenheim Berlin opened in 1997. Over 85,000 visitors visited the Guggenheim in Berlin in 1998.

The Deutsche Guggenheim Berlin is a collaboration between Deutsche Bank AG and the Solomon R. Guggenheim Foundation.

IMAGINE

A MUSEUM

WITHOUT

WALLS



Solomon R. Guggenheim Museum New York





Bill Viola. The Crossing (detail 1996 Two-channel video and two-channel stereo sound installation edition 1/3 dimensions variable Collection of The Bohen Foundation promised gift to the Solomon R. Guggenheim Museum Originally commissioned by The Bohen Foundation as a collaborative project with the Festival d'Automne à Paris and Savannah College of Art and Design Georgia. Included in Bill Viola. Fire Water. Breath. Guggenheim Museum SoHo. 1997

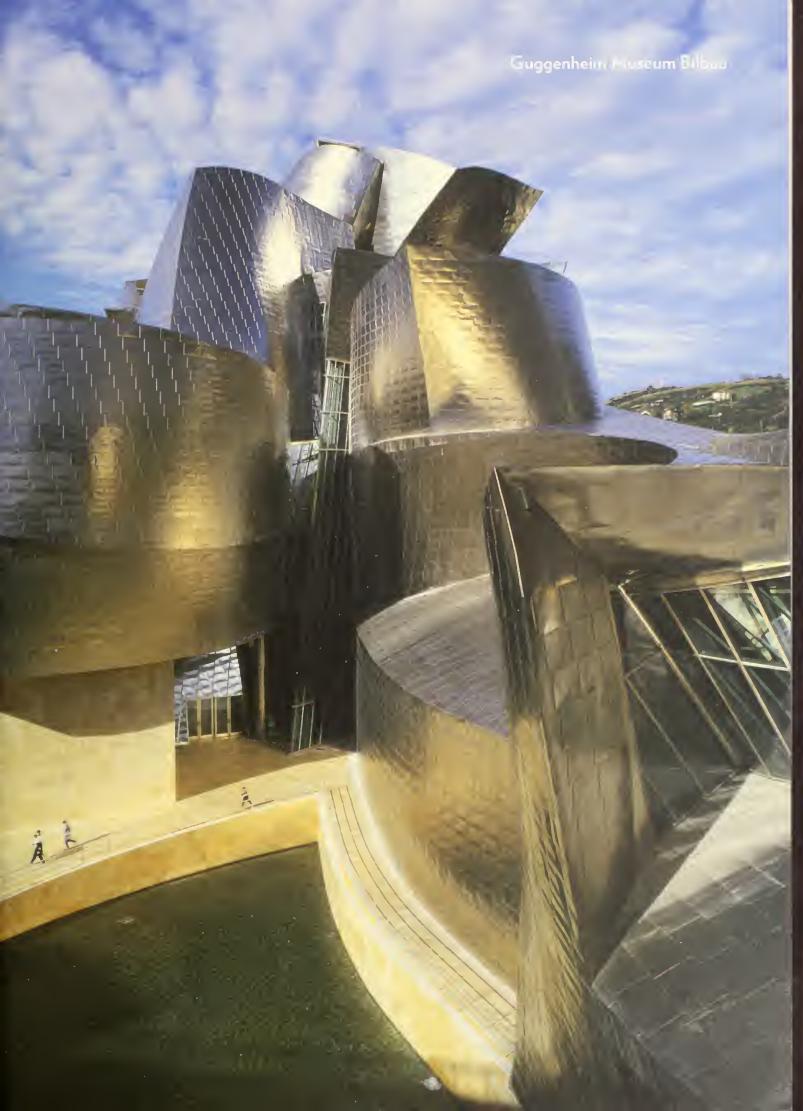








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Chairman's Report Peter B. Lewis

The recent history of the Solomon R. Guggenheim Foundation has been gratifying and genuinely exciting. In 1997. the Guggenheim opened two new museums, the Guggenheim Museum Bilbao and the Deutsche Guggenheim Berlin, becoming the first truly international art museum. The extraordinary success of Bilbao and the equally rewarding success of Berlin concluded many years of planning and effort. The Guggenheim's expanded international scope realized the Board of Trustee's vision of establishing a network of museums, each with a separate identity but integrated in purpose and program.

I was elected Chairman of the Board of Trustees of the Solomon R. Guggenheim Foundation in September 1998, and I am proud to have been chosen to join at such an exciting moment. I am also deeply honored to succeed Peter Lawson-Johnston, who had led the board since 1969 with grace, integrity, and dedication. As the grandson of founder Solomon R. Guggenheim, Peter is an important link to the history of the institution, and he continues to play an active role as Honorary Chairman of the foundation. I look forward to many more years of collaboration with him.

One of the great pleasures of serving on the Board of Trustees is working with our Director, Thomas Krens, who constantly challenges and inspires us with his imagination, vision, and energy. Under Tom's leadership. the Guggenheim has undergone a dramatic expansion—in its physical locations, its collections, and its programming—while maintaining core values of excellence. innovation, and partnership. This strategy has succeeded in establishing a unique, world-renowned international institution. The Solomon R. Guggenheim Foundation now benefits from the combined resources of its museums worldwide to provide a rich and diverse program to a much wider audience.

Financially, the Guggenheim Foundation is stronger than it has been in its history. I am happy to report that the overall endowment reached \$56 million at the end of 1998. We are extremely grateful to the donors to the Capital Campaign and will continue to work toward our \$250 million goal, over \$145 million of which is now committed. The many foundations, individuals, corporations, and governmental institutions that have supported the Guggenheim Foundation and its programs in the past two years are listed in this Biennial Report. We are extremely grateful to all of them for their generosity and commitment. Their ongoing support enables us to better serve our public and fulfill our mission.

I would like to extend my heartfelt thanks to the dedicated members of our Board of Trustees, and to welcome. once again, the new members who joined us in 1997 and 1998: Peter Brant, Elizabeth Dingman, Gail May Engelberg, and Barbara Lane. We were also delighted to welcome back Samuel J. LeFrak, who served on the board from 1993 to 1995 and was reelected in 1997. We also express our deep appreciation to Edgar Bronfman, Jr., Earl Castle Stewart, Carlo De Benedetti, Robert M. Gardiner, and Rolf Dieter Leister, who stepped down during this period. Mr. Gardiner, former Chairman of the Executive and Finance Committee, will remain as an Emeritus member of that important body. Mr. Castle Stewart, a grandson of Solomon R. Guggenheim, remains involved as Vice-President and member of the Peggy Guggenheim Collection Advisory Board, after distinguished service as Vice-President of the Board and member of the Art and Museum Committee.

Finally, I want to thank the hard-working staffs of the Guggenheim in New York, Venice, Bilbao, and Berlin. The past two years have indeed been times of extraordinary change and growth, a ultimately, it is the people who work the Guggenheim that make these events possible. They should be very proud of what they have accomplish

While it is easy to look back on the p two years with enormous pride, it is equally important that we continue to plan carefully for our future. In two short years, the Guggenheim has assin ilated a greatly expanded scope of operations. But looking forward to the next century, we face interesting and challenging times—not only for the Solomon R. Guggenheim Foundation but also for all cultural institutions. In order to remain relevant in a fastchanging world, while remaining true to our founding mission, we must continue our commitment to excellence. To remain at the forefront of its field. the Guggenheim must constantly evolve and adapt. We are deeply grateful to all those who helped make our institution such a widely recognized success, and we look forward to continued collaboration and innovation in the pursuit of our vision for the Guggenheim of the next century.

June 1999

Director's Report Thomas Krens

Sixty-two years ago, in the summer of 1937—with Europe in turmoil, Spain in the midst of a civil war, and America in a decidedly isolationist mood-Solomon R. Guggenheim and six associates established a foundation, among whose "purposes and objectives" were "to provide for the promotion of art and for the mental or moral improvement of men and women by furthering their education, enlightenment, and aesthetic taste." These objectives were to be achieved primarily through the "establishment, maintenance, and operation of a museum or museums, or other proper place or places, for the public exhibition of art ... either within or anywhere without the State of New York."

This prescient mandate for an international museum notwithstanding, it is hard to believe that Solomon Guggenheim could have imagined that some six decades later, the foundation that bears his name would program and operate five museums—two within the State of New York and three without: the Solomon R. Guggenheim Museum and the Guggenheim Museum SoHo, both in New York City: the Peggy Guggenheim Collection in Venice; the Guggenheim Museum Bilbao; and the Deutsche Guggenheim Berlin. Moreover, with the opening of the Guggenheim Museum Bilbao and the Deutsche Guggenheim Berlin in late 1997, the Guggenheim has become one of the best-known and most frequently visited cultural institutions in the world. welcoming in total more than 2.7 million visitors in 1998 alone. This level of attendance puts the Guggenheim in the company of the world's major art museums. Only encyclopedic institutions like the Metropolitan Museum of Art in New York, the Louvre Museum in Paris. the National Gallery of Art in Washington, and the National Gallery in London have more visitors per year.

Bilbao, of course, is a very special story. Building on the example established by

Solomon Guggenheim in 1943 with his design the New York building, the designation of Frank Gehry as the architect course. The result has changed the architectural landscape and pointed it toward the twenty-first century. Philip Johnson, the dean of American architects, has called the museum "the greatest building of our time;" New York Times architecture critic Herbert Muschamp has called it a "miracle:" and a typical reaction of travel writers everywhere is reflected in a recent Times Travel Section article, in which Warren Hoge claims that "there is no sight in Europe more aesthetically stimulating these days than the Guggenheim Museum Bilbao."

The aesthetic success of the Guggenheim in Bilbao, however, is only half the story. A Peat Marwick survey of the economic impact of the museum on the Basque region demonstrated that in its first year of operation, the Guggenheim Museum Bilbao was directly responsible for \$250 million in increased tourist spending and \$35 million in increased tax revenues to the local and provincial governments. Anthony Lewis. a Times editorial writer not usually given to cultural criticism, wrote an extraordinary op-ed piece on the change in the general perspective of the Basque Country as a result of the museum. "The spectacular new Guggenheim Museum in Bilbao [has had] a transforming effect: economic. psychological, perhaps even political. What makes it worth the world's attention is that the real engine for change, the spark for optimism, is a work of art: Frank Gehry's museum building."

Clearly, the Guggenheim Museum Bilbao has had an enormous impact on the art world, and it must be noted that its success is a function not only of superb architectural design but also of

the permanent collection and special exhibitions that inhabit the space. Bilbao has been a beneficiary of the strategic decision to expand its program both conceptually and geographically to take advantage of its exhibitionorganizing expertise and reach a broader audience. An increasingly diverse roster of large-scale special exhibitions such as Robert largest and most comprehensive singleartist exhibition in the Guggenheim's history; China: 5,000 Years; The Art of the Motorcycle; and Rendezvous. Masterpieces from the Centre Georges Pompidou and the Guggenheim Museums have been complemented by powerful, smaller-scale projects such as Max Beckmann in Exile; In/sight: African Photographers 1940 to the Present; and Amazons of the Avant-Garde. This rich, complex, and culturally diverse program has been driven by a commitment to quality that has not only added to the scholarship and understanding of art history in the broadest sense, but it has also changed the perception of the institution and has proved popular to a 5,000 Years, for example, attracted more than one million visitors in total to the New York and Bilbao venues. Guggenheim-organized exhibitions have traveled to more than eighty nonaffiliated museums throughout the world during the past five years. In the words of New York Times art critic Roberta Smith, "The Solomon R. country's leader in exhibition

The Deutsche Guggenheim Berlin opened in November 1997, less than three weeks after Bilbao. Designed by celebrated architect Richard Gluckman, the space consists of a single, generously proportioned gallery located within an elegant 1920s building. The Guggenheim in Berlin is located on

Unter den Linden, one of the most famous streets in Berlin, next to the State Opera, across from the main library, and several blocks away from the Brandenburg Gate, the Reichstag, and Museums Island. This superb location, coupled with a unique and innovative program and a collaboration with Deutsche Bank that emphasizes major commissions by contemporary artists, gives the Guggenheim a high profile in Germany's vibrant reemerging metropolis, and an excellent platform to have a significant impact on European cultural activities.

In Venice, the Peggy Guggenheim Collection is a similar success story. Attendance, program diversity, and the impact of the museum on Italian cultural life continue to grow. With the completion of the expanded courtyard and the addition of the adjacent Fondazione Levi gallery space, the Peggy Guggenheim Collection has increased its exhibition area by more than fifty percent and has seen a related increase in attendance, up to 250,000 visitors per year. The long-term loan of the superb Gianni Mattioli Collection of Italian Futurism has proved to be an extraordinary complement to the Peggy Guggenheim Collection, and small exhibitions ranging from twentiethcentury classics to Old Master drawings, from architecture to Minimal art, have given the program in Venice weight, depth, and historical dimension.

Today, the Guggenheim is at an apogee. Together, the Guggenheim museums represent an innovative, public-private collaboration on an international scale. The experience of the last two years has indicated that such a network of museums does work. Costs, expertise, and programming are shared. The richness of the programming stems from the fact that all five institutions are contributing ideas and resources and reflecting audience diversity. Not only does this structure strengthen curatorial

and educational capacity while attracting visitors in record numbers, but it also has been remarkably successful in attracting sponsorship support. In particular, the Guggenheim has developed a high-profile group of long-term corporate supporters known as Global Partners. In the past two years, the Global Partners group has included Delta Air Lines, Deutsche Bank, Deutsche Telekom, ENEL, Hugo Boss. Lufthansa German Airlines, and Samsung, and together their longterm support has helped sustain the quality of the exhibitions program. Membership has shown dramatic increases. In New York, individual membership now exceeds 14,000, up from 3.000 just eight years ago, and Bilbao corporate and individual memberships are the highest of any museum in Spain. more than three times higher than original projections.

Concurrent with this period of international expansion, the Solomon R. Guggenheim Foundation has substantially improved its financial position. The original goals for the Campaign for the Next Century—the decade-long capital campaign launched in 1994 with a target of \$100 million to secure the financial future of the Guggenheimwere expanded to \$198 million in 1997. with \$145 million either pledged or paid-in to date. Perhaps the most significant demonstration of trustee commitment and leadership occurred in 1998, when Peter B. Lewis, Chairman of the Board of Trustees, gave \$50 million to the Solomon R. Guggenheim Foundation. Not only was this the largest gift ever made to the institution. but it is among the largest cash gifts ever to any cultural institution. With \$10 million earmarked for the restoration of the Frank Lloyd Wrightdesigned theater and \$40 million dedicated to the endowment, this Lewis gift has formed a cornerstone of the capital campaign. Peter's generous gift followed the \$20 million gift of

Ronald O. Perelman. President of the Board of Trustees, which publicly launched the campaign in 1994.

As impressive as these numbers and achievements are in the aggregate, however, there is still much to be done. During the 1990s, the Guggenheim has become a major institution. Attendance in New York has increased from 350,000 visitors per year to over one million and the annual operating budget for the New York operation alone has grown to over \$35 million per year. The permanent collection and special exhibitions program are among the finest in the world, and the education program has grown substantially in depth, variety. and outreach. As the institution has grown, however, so have its needs, and there are several clear challenges that must be met head-on if the Guggenheim is to continue to claim a position as one of the world's preeminent art institutions.

First, to secure the financial future of the Guggenheim Foundation, the cash endowment must be brought substantially above the \$150 million level. Building the endowment remains the first priority of the institution. This will happen with new ideas, a renewed commitment to fundraising, and a continued dedication to excellence and the international vision that has defined the institution over the last decade.

Second, the Guggenheim Foundation must continue to pursue a strategy for the future that fully comprehends the complex nature of its operations and its relation to the pace and tenor of our times. We live in a fast-changing, very competitive, multicultural world, and art museums are no more immune from the pressures of the contemporary marketplace than any other kind of organization. The Guggenheim must further understand its audience, it must continue to define and redefine its mission, and it must evolve new and

practical strategies for maximizing revenues to support its programs. In particular, the institution must address the opportunities that are posed by the Internet for every aspect of our society. The Internet affects everything from the exchange and distribution of information, to commercial activities at every level, to the ways people access and experience culture. The Guggenheim has the opportunity to use its reputation and extraordinary name recognition to use the Internet to reach new audiences, and to explore exciting new ways to present and explain the visual arts.

Finally, the Guggenheim must address the shortcomings of its physical facilities in New York. The Frank Lloyd Wright building is itself an architectural masterwork that remains a primary attraction for visitors to New York City. The building provides an extraordinary and challenging environment for the presentation of works of art, and the Board of Trustees remains deeply committed to this building's long-term preservation and ongoing restoration. However, Wright's 1940s design—which was never particularly practical—has become increasingly inefficient in the context of the art of the latter half of the twentieth century, as well as for modern practices for conserving and exhibiting art. In addition, the Fifth Avenue and SoHo locations include virtually no space for technical services; on-site exhibition production is difficult and inefficient; the actual exhibition space available in New York is impossibly small, requiring both the uptown and downtown museums to be devoid of programming during exhibition changeovers; the staff offices are dispersed to five different locations in Manhattan; and art storage remains a critical problem.

To sustain world-class collections and exhibitions programs, and to function as the headquarters of an international network of museums, the Guggenheim

must plan, design, and develop a new facility for New York. The institution must continue to grow because the growth of the collections, the programs. and the audience requires improved facilities. Moreover, the Guggenheim family, board, and staff have demonstrated a faith in the founding vision of Solomon Guggenheim, and that faith has brought an extraordinary measure of success to the enterprise of the collection, preservation, interpretation, and presentation of material culture. A new building would both complement the historic Frank Lloyd Wright building and the Guggenheim Museum Bilbao and serve as a symbol for the museum as it moves into the new millennium. It would be the greatest challenge the institution has ever faced and has the potential to be one of its greatest achievements.

Today, the Guggenheim promotes international cultural exchange in a way that has no precedent in the art world. As it prepares to enter the twenty-first century, the Solomon R. Guggenheim Foundation is in the unique position of being able to redefine what a museum can be. By realizing economies of scale and programmatic efficiencies through international growth, the Guggenheim has boldly reshaped the form of the public art museum. And yet, through all this change, the Guggenheim has remained true to its original mission: the "promotion and encouragement of art and the enlightenment of the public.

June 1999





New York

Solomon R. Guggenheim Museum

Rrose is a Rrose is a Rrose: Gender Performance in Photography Jan. 17–Apr. 27, 1997

A Century of Sculpture: The Nasher Collection Feb. 7-June 1, 1997

A Year with Children May 23-June 9. 1997

Cristina Iglesias
June 18-Sept. 7. 1997

From Dürer to Rauschenberg: A Quintessence of Drawing. Masterworks from the Albertina and the Guggenheim June 20-Aug. 24. 1997

Robert Rauschenberg: A Retrospective Sept. 19, 1997–Jan. 7, 1998

After Mountains and Sea: Frankenthaler 1956–1959 Jan. 16–May 3, 1998

Previous two pages: Installation view of *The Art of the Motorcycle*. Solomon R. Guggenheim Museum, 1999

The Modern Still Life: Selections from the Collection Jan. 24-May 28, 1998

China: 5,000 Years Feb. 6-June 3, 1998

Visions of Paris: Robert Delaunay's Series Feb. 27–May 24. 1998

A Year with Children May 18-June 9, 1998

Peggy Guggenheim: A Centennial Celebration June 12-Sept. 2. 1998

Vilhelm Hammershøi (1864–1916): Danish Painter of Solitude and Light June 19–Sept. 7, 1998

The Art of the Motorcycle June 26-Sept. 20, 1998

Rendezvous: Masterpieces from the Centre Georges Pompidou and the Guggenheim Museums Oct. 16, 1998–Jan. 24, 1999

Guggenheim Museum SoHo

Bill Viola: Fire, Water, Breath Jan. 18-April 6, 1997

Art/Fashion
March 12-June 8, 1997

Rooms with a View: Environments for Video April 16-June 15, 1997

Reversible Destiny — Arakawa/Gins June 25-Sept. 1. 1997

Robert Rauschenberg: A Retrospective Sept. 19, 1997–Jan. 7, 1998

A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China Feb. 6-May 24, 1998

Fabrizio Plessi June 17–Sept. 20, 1998

The Hugo Boss Prize . 1998 June 24-Sept. 20, 1998

Premises: Invested Spaces in Visual Arts, Architecture & Design from France, 1958–1998 Oct. 14, 1998–Jan. 11, 1999







Venice

Bilbao

Berlin

Facing page (left to right): Robert Rauschenberg. *Untitled* (detail), 1963. Oil, silkscreened ink, metal, and plastic on canvas, 208.3 x 121.9 x 15.9 cm (6 feet 10 inches x 4 feet x 6 ½ inches). Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by Elaine and Werner Dannheisser and The Dannheisser Foundation. 1982. Included in *Robert Rauschenberg: A Retrospective*

Kreidler Florett (detail). 49cc. West Germany. 1965. Deutsches Zweirad-Museum. Neckarsulm. Germany. Included in *The Art* of the Motorcycle

Guests viewing Jean-Luc Vilmouth. Bar séduire. 1997–98 (video and sound installation, with monitors, tables, stools, and lights, varaible dimensions.
Collection of the artist, Paris), at the opening for Premises: Invested Spaces in Architecture, Art & Design from France, 1958–1998 "Guggenheim Museum SoHo. October 13.

Below (left to right): Giorgio Morandi, Bottles and Fruit Bowl (Bottiglie e fruttiera). 1916. Oil on canvas, 60 x 54 cm (24 x 20 inches) Included in Masterpieces from the Gianni Mattioli Collection

Squatting performer with drum, Eastern Han dynasty (25–220). Earthenware with pigment, 48 cm (18 ³/₈ inches) high. Administrative Office for Cultural Relics, Xindu county, Sichuan Province, China. Included in *China*: 5,000 Years

Robert Delaunay. Windows Open Simultaneously. (1st Part. 3rd Motif (Fenêtres ouvertes simultanement [1** partie, 3* motif]) (detail). 1912. Oil on oval canvas. 57 x 123 cm (22 3/8 x 48 3/4 inches). Peggy Guggenheim Collection, Venice 76.2553. Included in Visions of Paris: Robert Delaunay's Series

Peggy Guggenheim Collection

George Grosz: The Berlin Years March 15-May 18, 1997

Stuart Davis
June 7-Oct. 5, 1997

Masterpieces from the Gianni Mattioli Collection opened Sept. 6. 1997

Three Collectors: Solomon R. Guggenheim, Peggy Guggenheim, Gianni Mattioli Sept. 29, 1997-Feb. 8, 1998

The Later Morandi: Still Lifes 1950–1964 Apr. 30–Sept. 13, 1998

Tribute to Conrad Marca-Relli Sept. 5–24, 1998

Peggy Guggenheim: A Centennial Celebration Sept. 30, 1998–Jan. 10, 1999

Guggenheim Museum Bilbao

The Guggenheim Museums and the Art of This Century Oct. 19, 1997–June 1, 1998

Form and Figuration: Masterpieces from the Blake-Purnell Collection May 8-June 24, 1998

After Mountains and Sea: Frankenthaler 1956–1959 June 6–Oct. 4, 1998

A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China July 7-Oct. 22, 1998

China: 5,000 Years July 18-Oct. 22, 1998

Cristina Iglesias Nov. 6, 1998–Feb. 14, 1999

Robert Rauschenberg: A Retrospective Nov. 21, 1998–March 7, 1999

Deutsche Guggenheim Berlin

Visions of Paris: Robert Delaunay's Series Nov. 7, 1997–Jan. 15, 1998

James Rosenquist: The Swimmer in the Econo-mist March 7-June 14, 1998

From Dürer to Rauschenberg: A Quintessence of Drawing, Masterworks from the Albertina and the Guggenheim June 30-Sept. 6, 1998

Katharina Sieverding: Works on Pigment Sept. 19-Oct. 4, 1998

After Mountains and Sea: Frankenthaler 1956–1959 Oct. 15, 1998–Jan. 31, 1999







Exhibitions and publications

Unless otherwise noted, all exhibitions were organized and all catalogues published by the Solomon R. Guggenheim Museum, New York.

RGM Solomon R Guggenheim Museum

MS Guggenheim Museum SoHo

Press Peggy Guggenheim Collection

GB Deutsche Guggenheim Berlin

ымв Guggenheim Museum Bilbao



Installation view of Rooms with a View Environments for Video. Guggenheim Museum SoHo.

Exhibitions

1997

srgm, Rrose is a Rrose is a Rrose: Gender Performance in Photography, Jan. 17-April 27. Traveled to The Andy Warhol Museum, Pittsburgh, Sept 13-Nov. 30. Organized by Jennifer Blessing. Catalogue. Supported in part by a generous grant from the National Endowment for the Arts.

SRGM. A Century of Sculpture The Nasher Collection. Feb. 7–
June 1, 1997. Previously shown at
Fine Arts Museums of San Francisco.
California Palace of the Legion of
Honor, as Masterworks of Modern
Sculpture: The Nasher Collection.
Oct. 26, 1996–Jan. 12, 1997.
Curated by Carmen Giménez and
Steven A. Nash. Organized by
the Solomon R. Guggenheim
Museum and Fine Arts Museums
of San Francisco. Catalogue.
Sponsored by Citibank.

GMS, Bill Viola: Fire. Water. Breath. Jan. 18-April 6. Curated by John G. Hanhardt. organized by Hanhardt and Maria-Christina Villaseñor. Brochure. Sponsored by Deutsche Telekom.

GMS, Art/Fashion, March 12–June 8. Curated by Germano Celant, Ingrid Sischy, and Pandora Tabatabai Asbaghi. Organized by the Biennale di Firenze—II Tempo e la Moda in cooperation with the Solomon R. Guggenheim Museum. Catalogue published by D.A.P./Distributed Art Publishers in cooperation with Skira editore. Significant support provided by the Centro di Firenze per la Moda Italiana and Pitti Immagine. Additional support provided by Ente Moda Italia.

Installation view of Cristina Iglesias Solomon R Guggenheim Museum, 1997 PGC. George Grosz Gli anni berlinesi/George Grosz The Berlin Years. March 15-May 18 Traveled to Fundación Thyssen-Bornemisza. Madrid. May 27-Sept 28: Centre de Cultura Contemporánea de Barcelona. Oct. 15-Dec. 31. Curated by Ralph Jentsch. Organized by the Peggy Guggenheim Collection in collaboration with the Fundación Thyssen-Bornemisza Catalogue published by Electa. Milan.

GMS, Rooms with a View.

Environments for Video.

April 16-June 15. Curated by
John G. Hanhardt and Nancy

Spector. organized by Hanhardt
and Maria-Christina Villaseñor.

Brochure and handout. Sponsored
by Deutsche Telekom.

PGC. Stuart Davis. June 7-Oct. 5.
Traveled to Palazzo delle Esposizioni.
Rome. Oct. 22. 1997-Jan. 12. 1998:
Stedelijk Museum. Amsterdam.
Jan. 30-April 19. 1998: National
Museum of American Art,
Washington. D.C., May 22-Sept. 7.
1998. Curated by Philip Rylands.
Organized by the Peggy
Guggenheim Collection in
collaboration with the Stuart Davis
Estate and the Salander-O'Reilly
Galleries, New York. Catalogue
published by Electa, Milan.





Installation view of Robert Rauschenberg A Retrospic tive Solomon R Guggenheim Museum 1997-98

SRGM, A Year with Children, May 23–June 9.

SRGM, Cristina Iglesias.
June 18–Sept. 7. Traveled to
The Renaissance Society, Chicago.
Oct. 5–Dec. 21; Museo Nacional
Centro de Arte Reina Sofía.
Palacio de Velázquez, Madrid.
Feb. 5–April 20, 1998; GMB, Nov. 6.
1998–Feb. 14, 1999. Curated by
Carmen Giménez. Catalogue.
Exhibition and catalogue made
possible by generous grants from
the Ministerio de Educación y
Cultura, Dirección General de
Bellas Artes y Bienes Culturales,
Spain, and Carolina Herrera.

SRGM, From Dürer to Rauschenberg: A Quintessence of Drawing. Masterworks from the Albertina and the Guggenheim, June 20-Aug. 24. Traveled in altered form to DGB, June 30-Sept. 6, 1998; in altered form to GMB, March 9-May 16, 1999. Curated by Thomas Krens and Dr. Konrad Oberhuber. Organized by the Solomon R. Guggenheim Museum and the Graphische Sammlung Albertina. Catalogue. Major sponsorship by Lufthansa German Airlines, one of the Guggenheim's Global Partners. Additional funding provided by the Austrian Ministry of Education and Cultural Affairs, the Austrian National Tourist Office, and EVN, Austria. Support also provided by the Austrian Cultural Institute. New York.

GMS, Reversible Destiny —
Arakawa/Gins, June 25-Sept. 1.
Organized by Michael Govan.
Catalogue. Made possible by
generous support from Funding
Group A/G, Toyota, Shiseido,
and The Japan Foundation.
Guggenheim Museum SoHo and
the Deutsche Telekom Galleries
proudly sponsored by Deutsche
Telekom.

PGC. Capolavori della Collezione Gianni Mattioli/Masterpieces from the Gianni Mattioli Collection, opened Sept. 6, 1997. Curated by Laura Mattioli Rossi. Organized by the Peggy Guggenheim Collection. Catalogue published by Electa, Milan.

SRGM, GMS, and Guggenheim Museum at Ace Gallery, New York, Robert Rauschenberg: A Retrospective. Sept. 19, 1997-Jan. 7, 1998. Traveled to The Menil Collection, Contemporary Arts Museum, and The Museum of Fine Arts, Houston, Feb. 13-May 17, 1998; Museum Ludwig, Cologne. June 27-Oct. 11, 1998; GMB, Nov. 21, 1998-March 7, 1999. Curated by Walter Hopps and Susan Davidson. Catalogue. Worldwide sponsorship by Philip Morris Companies Inc. Sponsored by Hugo Boss as part of its ongoing collaboration with the Guggenheim Foundation. Also supported by a grant from the National Endowment for the Arts.

GMB, The Guggenheim Museums and the Art of This Century,
Oct. 19. 1997–June 1. 1998. Curated by Thomas Krens, Lisa Dennison, and J. Fiona Ragheb. Organized by the Solomon R. Guggenheim Museum and Guggenheim Museum Bilbao.

DGB, Pariser Visionen: Robert Delaunays Serien, Nov. 7, 1997– Jan. 15, 1998. Traveled as Visions of Paris: Robert Delaunay's Series to SRGM, Feb. 27–May 24, 1998. Organized by Mark Rosenthal. Catalogue.





n to ation view of China 5 000 Years Solomo R Guggenheim Milleum 1998

Wang Dongling Calligraphy
detail 98 Set of four
haiging scroll link on paper
320 80 m 126 x 70 /
n hes each Courte y of
dip Fing Galerius San Jose
n ded in A Contury in Crisis
Modern and Tradition in the
Art of Two builth-Century China

1998

SRGM. After Mountains and Sea. Frankenthaler 1956–1959.

Jan. 16–May 3. Traveled to GMB.

June 6–Oct. 4. DGB. Oct. 15,

1998–Jan. 31, 1999. Curated by

Julia Brown. Catalogue.

SRGM, The Modern Still Life: Selections from the Collection. January 24–May 28. Curated by J. Fiona Ragheb.

GMS. A Century in Crisis:

Modernity and Tradition in the Art
of Twentieth-Century China.
Feb. 6-May 24 Traveled to GMB,
July 7-Oct. 22 Curated by Julia F
Andrews and Kuiyi Shen. Catalogue
Major sponsorship by Lufthansa
German Airlines. NOKIA. Ford
Motor. The Coca-Cola Company
Additional funding provided for
the Lingnan School Galleries by
Mrs May Lau. Additional funding
provided for the Shanghai School
Galleries by the Esquel Group
of Companies.

SRGM. China: 5,000 Years. Feb. 6-June 3. Traveled to GMB. July 18-Oct. 22. Curated by Sherman Lee. Organized by the Solomon R. Guggenheim Museum in collaboration with the Ministry of Culture of the People's Republic of China and the National Administration for Cultural Heritage of the People's Republic of China. China International Exhibition Agency and Art Exhibitions China. Catalogue. Major sponsorship by Lufthansa German Airlines, NOKIA, Ford Motor, The Coca-Cola Company, Significant additional support provided by The Starr Foundation, The W. L. S. Spencer Foundation, and The Mori Building Company Limited. Made possible in part by a major grant from the National Endowment for the Humanities. Catalogue supported by a grant from The Li-Ching Cultural and Educational Foundation.

DGB, James Rosenquist
The Swimmer in the Econo-mist.
March 7–June 14 Curated by
Robert Rosenblum. Catalogue

PGC, The Later Morandi: Still Lifes 1950–1964, Apr. 30–Sept. 13. Previously shown at Galleria dello Scudo, Verona, Dec. 14. 1997– Feb. 28, 1998. Curated by Laura Mattioli Rossi. Organized by the Peggy Guggenheim Collection in collaboration with Galleria dello Scudo, Verona. Catalogue published by Mazzotta, Milan.

GMB. Form and Figuration:

Masterpieces from the Blake-Purnell

Collection,

May 8-June 24. Curated by Edward J. Sullivan. Organized by the Solomon R. Guggenheim Museum and Guggenheim Museum Bilbao. Catalogue published by Guggenheim Museum Bilbao. SRGM, A Year with Children, May 18–June 9. Supported by Saks Fifth Avenue.

SRGM, Peggy Guggenheim:
A Centennial Celebration,
June 12–Sept. 2. Traveled
to PGC, Sept. 30, 1998–Jan. 10,
1999. Organized by Karole P. B.
Vail. Catalogue. Sponsored at
SRGM by Hugo Boss as part
of its ongoing support of the
Solomon R. Guggenheim
Foundation. Sponsored at PGC
by Lufthansa German Airlines,
Global Partner of the Solomon
R. Guggenheim Foundation.

SRGM, Vilhelm Hammershøi
(1864-1916): Danish Painter of
Solitude and Light, June 19-Sept. 7.
Previously shown at Ordrupgaard.
Copenhagen, Aug. 15-Oct. 19. 1997.
Musée d'Orsay. Paris, Nov. 18,
1997-March 2, 1998 Curated by
Anne-Birgitte Fonsmark and Mikael
Wivel. Organized by Ordrupgaard
and the Musée d'Orsay. Catalogue.
Major sponsorship by Novo
Nordisk. Significant support
provided by the Danish Ministry
of Culture.

GMS, Fabrizio Plessi, June 17– Sept. 20. Curated by John G. Hanhardt, organized by Hanhardt and Jon Ippolito. Co-organized by SRGM and ZKM/Center for Art and Media Karlsruhe, Germany. Brochure. Catalogue published by Chorus Verlag, Mainz. Sponsored by Dornbracht.





Fabrizio Plessi. Liquid Crystals (Cristal Liquidi). 1993. Three-channel video and sound installation, with 500 glasses. 14 television monitors, 14 zinc buckets, and iron structure, dimensions variable. Collection of Caffè Florian Venice. Installed at the Guggenhei Museum SoHo as part of Fabrizio Plessi, 1998.

Peggy Guggenheim, photographed around 1924 by Man Ray, Private collection, Included in Peggy Guggenheim: A Centennial Celebrat on







Above: Douglas Gord in Hysterical (detail) 1995 Two-channel video in tallation transferred from archival film dir Roberto Omegna, Turin 1908) continuous lo p. edition of two, dimensions variable Musée départmental d'art contemporain de Rochechouart

Top right: Huang Yong Ping
The Saint Learns from a Spider to Weave
a Cobweb 1998 Copper
tubing copper wire rope stainless
teel wire mesh, 12 spiders in Plexiglas
pheres steel and chair dimensions
variable Collection of the artist

Bottom right: Lee Bul I Need You (Monument 1996 Photo print on vinyl air pump and toy trumpets dimensions variable Callection of the artist



SRGM. The Art of the Motorcycle
June 26-Sept 20 Traveled to
The Field Museum of Natural
History. Chicago, Nov. 7.
1998-March 21, 1999. Curated
by Thomas Krens. Catalogue.
Made possible by BMW
Transportation provided by
Lufthansa German Airlines.
Frank O. Gehry installation made
possible by Banana Republic.

GMS. *The Hugo Boss Prize* 1998 June 24-Sept. 20. Curated by Nancy Spector. Catalogue, 2 vols. (text and artists' postcards).

PGC. Tribute to Conrad Marca-Relli.
Sept. 5-24 Curated by
Luca Massimo Barbero and
Fred Licht. Organized by the
Peggy Guggenheim Collection in
collaboration with Galleria d'Arte
Niccoli, Parma. Catalogue
published by Electa, Milan.

DGB, Katharina Sieverding.
Works on Pigment, Sept. 19Oct. 4. Curated by Dr. Ariane
Grigoteit and Friedhelm Hütte in
collaboration with the artist.
Organized by Deutsche Bank AG.
Catalogue published by Deutsche
Bank AG, Frankfurt am Main.

PGC. Three Collectors: Solomon R. Guggenheim. Peggy Guggenheim. Gianni Mattioli, Sept. 29, 1997-Feb. 8, 1998. Curated by Fred Licht. Organized by the Peggy Guggenheim Collection.



Installat in view of The Art of the M torcy de Sommon R Guggenheim Mullium 1998



GMS, Premises: Invested Spaces in Visual Arts, Architecture & Design from France, 1958-1998, Oct. 14, 1998-Jan. 11, 1999. Curated by Bernard Blistène, Alison M. Gingeras, and Alain Guiheux. Catalogue. Sponsored by Hugo Boss as part of its ongoing support of the Solomon R. Guggenheim Foundation. DVD production and integration provided by Zuma Digital. Transportation assistance provided by Air France. Supported by the French Ministry of Foreign Affairs through the Association Française d'Action Artistique and the Cultural Services of the French Embassy, New York. Additional support provided by Etant Donnés. The French-American Fund for Contemporary Art, New York. Additional support provided by the Florence Gould Foundation. DVD-V7200 player and RVD-XG10 projector provided by Pioneer.

SRGM, Rendezvous: Masterpieces from the Centre Georges Pompidou and the Guggenheim Museums, Oct. 16, 1998-Jan. 24, 1999. Curated by Bernard Blistène and Lisa Dennison. Organized by the Solomon R. Guggenheim Museum and the Centre Georges Pompidou. Catalogue. Sponsored by Revlon. Transportation assistance provided by Air France. Supported by the French Ministry of Foreign Affairs through the Cultural Services of the French Embassy. New York and an indemnity from the Federal Council on the Arts & Humanities. Additional support provided by the Florence Gould Foundation.

Sculptures by Constantin Brancusi installed at Rendezvous Masterpieces from the Centre Georges Pompidou and the Guggenheim Museums Solomon R. Guggenheim Museum, 1998–99 Circulating without presentation at a Guggenheim museum

Singapore Art Museum Masterpieces from the Guggenheim Museum, Oct 16, 1996-Feb 10, 1997. Previously shown at Ho-Am Art Museum, Seoul. July 16-Oct 3, 1996. Traveled to Dunedin Public Art Gallery, New Zealand. March 1-June 2, 1997; Shanghai Museum, June 27-Sept 15, 1997 Selected by Thomas Krens with Lisa Dennison Organized by the Solomon R Guggenheim Museum, New York. and the Dunedin Public Art Gallery in association with the Singapore Art Museum and the Dimension Endowment of Art. Taipei. Catalogue.

Palazzo Medici Riccardi, Florence. *Illuminazioni*. Dec. 11, 1998-Jan. 24, 1999. Curated by Fred Licht Organized by the Peggy Guggenheim Collection in collaboration with ENEL. Catalogue published by Gli Ori/m&m, Florence.

Kunstmuseum Wolfsburg,
Germany, Andy Warhol:
A Factory, Oct 3, 1998-Jan. 10,
1999 Curated by Germano
Celant with Vivien Greene.
Organized by the Solomon R
Guggenheim Museum in
collaboration with the
Kunstmuseum Wolfsburg.
Catalogue published by
Kunstmuseum Wolfsburg

Film programs

All film programs took place at the Solomon R. Guggenheim Museum in the Peter B. Lewis Theater at The Sackler Center for Arts Education. Unless otherwise noted, programs were organized by John G. Hanhardt and Maria-Christina Villaseñor, Solomon R. Guggenheim Museum.

Top: Still from Kim Woods. Advice to Adventurous Girls. 1996 Included in The Motorcycle on Screen 1998

Bottom: Still from Janie Geiser *The Secret Story*, 1996 Included in *The International* Puppet Film Festival 1998

Right: Still from Bu Wancang, The Peach Girl, 1931 Included in Dawn Early Chinese Cinema 1998





1998

Dawn Early Chinese Cinema. April 22-May 16 Organized by Manon Slome and Xiaoming Zhang with consultation by Dr Esther C M Yau Organized by the Solomon R. Guggenheim Museum in collaboration with The China Film Archive, Beijing. Brochure Presented in conjunction with China. 5,000 Years. Major sponsorship by Lufthansa German Airlines, NOKIA, Ford Motor, The Coca-Cola Company. Significant additional support provided by The Starr Foundation, The W L. S. Spencer Foundation, and The Mori Building Company Limited. Made possible in part by a major grant from the National Endowment for the Humanities. Catalogue supported by a grant from The Li-Ching Cultural and Educational Foundation.

The Motorcycle on Screen.
June 26-July 31. Essay in
The Art of the Motorcycle
(exh. cat.). Presented in conjunction
with The Art of the Motorcycle.
Made possible by BMW.
Transportation provided by
Lufthansa German Airlines.
Frank O. Gehry installation made
possible by Banana Republic.



The International Puppet Film
Festival, Sept. 11–20. Curated by
Kathy Geritz. Organized by the
Solomon R. Guggenheim Museum,
produced and presented in
association with the Jim Henson
Foundation. Brochure, printed
courtesy of Philip Morris
Companies, Inc.

Premises: French Cinema, 1958-1998, Oct. 17, 1998-Jan. 23, 1999. Curated by Dudley Andrew and David Rodowick. Organized by the Solomon R. Guggenheim Museum in collaboration with the Centre Georges Pompidou. Brochure; essays in Premises: Invested Spaces in Visual Arts. Architecture & Design from France, 1958-1998 (exh. cat.). Premises: French Cinema, 1958-1998 sponsored by Credit Lyonnais. Presented in conjunction with Premises: Invested Spaces in Visual Arts. Architecture & Design from France 1958-1998. Sponsored by Hugo Boss as part of its ongoing support of the Solomon R. Guggenheim Foundation. DVD production and integration provided by Zuma Digital. Transportation assistance provided by Air France. Supported by the French Ministry of Foreign Affairs through the Association Française d'Action Artistique and the Cultural Services of the French Embassy, New York. Additional support provided by Etant Donnés, The French-American Fund for Contemprary Art. New York. Additional support provided by the Florence Gould Foundation. DVD-V7200 player and/or RVD-XG10 Projector provided by Pioneer.



Still Jr. Agnès Varda, Clea de 5 à 7-1962 Included II Premises French Cinema. 1958-1998-1998-99

Publications

1997

Art of This Century The Guggenheim Museum and Its Collection Second edition. Essays by Clare Belli, Jennifer Blessing. Julia Brown, Lisa Dennison, Andrea Feeser Michael Govan, Thomas Krens, Nancy Spector, and Diane Waldman.

Stuart Davis Exh. cat. Essays by Rudi H Fuchs, Lewis Kachur, Diane Kelder Francesca Pirani, Wayne L. Roosa, Ben Sidran, and Karen Wilkin.

Frank O. Gehry: Guggenheim Museum Bilbao. By Coosje van Bruggen.

George Grosz. The Berlin Years. Exh. cat. Essay by Ralph Jentsch.

Guggenheim Magazine 10 (spring 1997) and 11 (fall 1997).

Jenny Holzer. Second ed. Essay by Diane Waldman and interview between Holzer and Waldman. Cristina Iglesias Exh cat. Introduction by Carmen Giménez, essays by Nancy Princenthal, Adrian Searle, and Barbara Maria Stafford

Masterpieces from the Gianni Mattioli Collection. Exh. cat Essays by Emily Braun and Laura Mattioli Rossi.

Robert Rauschenberg: A
Retrospective. Exh. cat. Introduction
by Walter Hopps and Charles F.
Stuckey: essays by Trisha Brown:
Ruth E. Fine: Billy Klüver with
Julie Martin: Rosalind Krauss; Steve
Paxton: Nancy Spector; and
Stuckey: chronology by Joan Young
with Susan Davidson: exhibition
and performance histories and
bibliography by Mary Lynn Kotz.

Reversible Destiny — Arakawa/Gins. Exh. cat. Introductions by Michael Govan and Jean-François Lyotard: essays by Andrew Benjamin: Charles W. Haxthausen; Radovan Ivsic and Annie Le Brun; Ed Keller. Johannes Knesl, Greg Lynn, and Jesse Reiser; George Lakoff: F L. Rush; Mark C. Taylor; and Bernhard Waldenfels; artist sections with texts by Arakawa and Madeline Gins.

Rrose is a Rrose is a Rrose
Gender Performance in Photography
Exh. cat. By Jennifer Blessing.
Essays by Judith Halberstam, Nancy
Spector, Carole-Anne Tyler, and
Sarah Wilson, picture essay by Lyle
Ashton Harris.

Visions of Paris: Robert Delaunays Series. Exh. cat. Introduction by Mark Rosenthal. essay by Matthew Drutt

Selected Guggenheim Museum pub ications, 1997





Selected Guggenheim Museum publications, 1998

1998

After Mountains and Sea: Frankenthaler 1956–1959. Exh. cat. Essays by Julia Brown and Susan Cross, interview between Helen Frankenthaler and Brown.

The Art of the Motorcycle. Exh. cat. Edited by Matthew Drutt. Essays by Charles M. Falco, Dennis Hopper, Melissa Holbrook Pierson, Ted Polhemus, Ikuya Sato, Art Simon, Mark C. Taylor and José Márquez, and Hunter S. Thompson.

A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China. Exh. cat. By Julia F. Andrews and Kuiyi Shen. Essays by Jonathan Spence. Shan Guolin, Christina Chu, Xue Yongnian, and Mayching Kao.

China: 5,000 Years, Innovation and Transformation in the Arts. Exh. cat. Selected by Sherman Lee. Introductions by Lee and Zhang Wenbin, essays by Helmut Brinker, James Cahill, Elizabeth Childs-Johnson, Patricia Ebrey, et al. From Dürer to Rauschenberg: A Quintessence of Drawing. Masterworks from the Albertina and the Guggenheim. Exh. cat. Entries by Fritz Koreny. Erwin Pokorny. Achim Gnann, et al.

Peggy Guggenheim: A Celebration. Exh. cat. By Karole P. B. Vail. Essay by Thomas M. Messer.

Vilhelm Hammershøi (1864–1916): Danish Painter of Solitude and Light. Exh. cat. Essays by Robert Rosenblum and Poul Vad.

The Hugo Boss Prize . 1998. Exh. cat, 2 vols. (catalogue and artists' postcards). Essay by Nancy Spector.

Premises: Invested Spaces in Visual Arts, Architecture & Design from France, 1958–1998. Exh. cat. Edited by Bernard Blistène, Alison M. Gingeras, and Alain Guiheux. Essays by Philippe Abaïzar, Joseph Abram, Dudley Andrew, Benjamin H. D. Buchloh, Denis Hollier, Sylvère Lotringer, D. N. Rodowick, and Sophie Tasma-Anargyros.

Rendezvous: Masterpieces from the Centre Georges Pompidou and the Guggenheim Museums. Exh. cat. Essays by Bernard Blistène and Lisa Dennison. Yve-Alain Bois. Stanley Cavell. Jean-Louis Cohen. and Mark C. Taylor; texts by Craig Houser; artist biographies and entries edited by Susan Hapqood.

James Rosenquist: The Swimmer in the Econo-mist. Exh. cat. Essay by Judith Goldman, interview between Rosenquist and Robert Rosenblum.



IMAGINE

WALKING

INSID

APAINTING

Acquisitions

Purchases with Foundation funds

Frank Gehry

Lewis/Case. 1997 Ink on paper 23 x 30.5 cm (9 / x 12 inches) 98 5241

Franz von Lenbach

Portrait of Peggy Guggenheim.
ca. 1903
Oil on board
128 9 x 92.7 x 5 7 cm
(50 /4 x 36 / x 2 /4 inches)
98 5247

Peter Wegner

Blue Horizon, 1998 Oil on wood 36.5 × 40.3 cm (14 /₆ × 15 '/₆ inches) 98 5243

Far Horizon, 1998 Oil on wood 36.5 x 40.4 cm (14 /- x 15 /s inches) 98.5244

Hazy Blue. 1998 Oil on wood 36.4 x 40 2 cm (14 /- x 15 1/2 inches) 98 5245

Horizon Haze. 1998 Oil on wood 36 5 x 40.3 cm (14 /- x 15 / inches) 98 5246

Purchases with contributed funds

Marina Abramović

Cleaning the Mirror #1 1995 Video installation with five videotapes and monitors, edition 2/3 284.5 x 62.2 x 48.3 cm (112 x 24 / x 19 inches) overall Purchased with funds contributed by the International Director's Council and Executive Committee Members: Edythe Broad, Elaine Terner Cooper, Linda Fischbach, Ronnie Heyman, J. Tomilson Hill, Dakis Joannou, Barbara Lane, Peter Norton, Willem Peppler. Alain-Dominique Perrin, David Teiger, Ginny Williams, Elliot Wolk 98.4626.a-.e

Vito Acconci

TELE-FURNI-SYSTEM. 1997 Video installation with 39 color monitors, 36 speakers, and steel-and-pipe armature Dimensions and number of components variable Purchased with funds contributed by the International Director's Council and Executive Committee Members: Eli Broad, Elaine Terner Cooper, Ronnie Heyman, J. Tomilson Hill, Dakis Joannou. Barbara Lane, Robert Mnuchin, Peter Norton, Thomas Walther, Ginny Williams 97.4567

Grasp, 1969
Black-and white photographs and chalk on board_framed unique
76.2 x 101.6 cm (30 x 40 inches)
Purchased with funds contributed by the International Director's
Council and Executive Committee
Members Eli Broad, Elaine Terner
Cooper, Ronnie Heyman, J.
Tomilson Hill, Dakis Joannou,
Barbara Lane, Robert Mnuchin,
Peter Norton, Thomas Walther
Ginny Williams
97.4568

Conversions II- Insistence.
Adaptation. Groundwork. Display.
1971
Black-and-white photograph and chalk on board. framed. unique
76.2 x 101.6 cm (30 x 40 inches)
Purchased with funds contributed by the International Director's
Council and Executive Committee
Members. Eli Broad. Elaine
Terner Cooper, Ronnie Heyman.
J. Tomilson Hill, Dakis Joannou.
Barbara Lane. Robert Mnuchin.
Peter Norton. Thomas Walther.
Ginny Williams
97.4569

Laurie Anderson

At the Shrink s. 1975/1996

16mm film transferred to video and clay figurine

19.1 x 10.2 x 13 cm

(7 / x 4 x 5 / inches)

Purchased with funds contributed by the International Director's

Council and Executive Committee Members: Eli Broad. Elaine Terner

Cooper. Beat Curti, Ronnie

Heyman, J. Tomilson Hill. Dakis

Joannou, Barbara Lane. Robert

Mnuchin. Peter. Norton. Thomas

Walther. Ginny Williams

97.4525



Matthew Barney

CREMASTER 5, 1997 Acrylic vitrine with laser disc. polyester, acrylic, velvet, nylon, sterling silver, and 35mm print, edition 5/10 96 x 91.4 x 121.9 cm (37 x 36 x 48 inches) Purchased with funds contributed by the International Director's Council and Executive Committee Members: Eli Broad, Elaine Terner Cooper, Ronnie Heyman, J. Tomilson Hill, Dakis Joannou, Barbara Lane, Robert Mnuchin, Peter Norton, Thomas Walther, Ginny Williams 97.4570

Uta Barth

Field #8, 1995
Color photograph, mounted on panel
58.4 x 73 cm (23 x 28 ³/₄ inches)
Purchased with funds contributed by the Young Collectors Council
97.4597

Field #23, 1998
Acrylic lacquer on canvas
228.6 x 335.28 cm
(90 '/4 x 132 inches)
Purchased with funds contributed
by the Photography Committee
98.4629

Cai Guo Qiang

Cry Dragon/Cry Wolf: The Ark of Genghis Khan, 1996 Sheepskins, branches, wooden paddles, rope, Toyota car engines, and printed materials Dimensions variable Purchased with funds contributed by the International Director's Council and Executive Committee Members: Eli Broad, Elaine Terner Cooper, Beat Curti, Ronnie Heyman, J. Tomilson Hill, Dakis Joannou, Barbara Lane, Robert Mnuchin, Peter Norton, Thomas Walther, and Ginny Williams, with additional funds contributed by Peter Littmann 97.4523.1-.20

Miles Coolidge

Industrial Buildings, 1994
C-print mounted to Plexiglas
11.8 x 15.4 cm (30 x 39 inches)
Purchased with funds contributed
by the Photography Committee
98.4637

Police Station, Kids-R-Us, McDonald's, 1994 C-print mounted to Plexiglas 76.2 x 96.5 cm (30 x 38 inches) Purchased with funds contributed by the Photography Committee 98.4638 Cai Guo Qiang. Cry Dragon/ Cry Wolf The Ark of Genghis Khan 1996. Installed at the Guggenheim Museum SoHo as part of The Hugo Boss Prize 1996. 1996–97

Thomas Demand

Archive, 1995
C-print mounted on plastic and laminated to Plexiglas
183.5 x 236.9 cm
(72 ½ x 93 ½ inches)
Purchased with funds contributed by the Young Collectors Council 97.4576

Rineke Dijkstra

Coney Island, N.Y., USA, June 20, 1993 (from the Beaches series), 1993 C-print
153 x 128.9 cm
(60 1/4 x 50 3/4 inches)
Purchased with funds contributed by the Photography Committee
98.5232

Kolobrzeg. Poland. July 27, 1992 (from the Beaches series), 1992 C-print 153 x 128.9 cm (60 ½x 50 ½inches) Purchased with funds contributed by the Photography Committee 98.5233



Uta Bart Field #23 1998

Jason Dodge

Storage 1997-98
Mixed media
83.8 x 110.5 x 55.9 cm
33.x 43... x 22 inches
Purchased with funds contributed
by the Young Collectors Council
98.4631

Olafur Eliasson

Your Inverted Veto 1998 Monofrequency light flute light and plastic Dimensions variable Purchased with funds contributed by the International Director's Counc I and Executive Committee Members: Edythe Broad, Elaine Terner Cooper, Linda Fischbach. Ronnie Heyman, J. Tomilson Hill, Dakis Joannou, Cindy Johnson, Barbara Lane Linda Macklowe. Brian McIver Peter Norton. Willem Peppler, Alain-Dominique Perrin, Rachel Rudin, David Teiger, Ginny Williams, Elliot Wolk 98 5230

Yellow Series, 1995 Ten C-prints, unique Smallest. 18 x 28 cm (7 × 11 inches). largest. 40 x 60 cm (15 /4 x 23 / inches) Purchased with funds contributed by the International Director's Counc I and Executive Committee Members. Edythe Broad, Elaine Terner Cooper, Linda Fischbach, Ronnie Heyman J Tomilson Hill. Dakis Joannou, Cindy Johnson. Barbara Lane Linda Macklowe. Brian McIver Peter Norton. Willem Peppler Alain-Dominique Perrin Rachel Rudin David Teiger, Ginny William Elliot Wolk 98 5231 a

Tony Feher

Untitled. 1998
Forty eight glass bottles, water.
rope and wire
Dimensions variable
Purchased with funds contributed
by the Young Collectors Council
98 4630

Anna Gaskell

Untitled #2 (wonder). 1996
C-print. laminated and
mounted on board
127 x 101.6 cm (50 x 40 inches)
Purchased with funds contributed
by the Young Collectors Council
97.4577

Untitled #3 (wonder). 1996
C-print laminated and mounted on board
152.4 x 127 cm (60 x 50 inches)
Purchased with funds contributed by the Young Collectors Council 97.4578

Untitled #4 (wonder) 1996
C-print laminated and
mounted on board
101 6 x 76 2 cm (40 x 30 inches)
Purchased with funds contributed
by the Young Collectors Council
97 4579

Untitled #5 (wonder), 1996
C-print, laminated and mounted on board
127 x 101.6 cm (50 x 40 inches)
Purchased with funds contributed by the Young Collectors Council 97.4580

Untitled #6 (wonder), 1996
C-print laminated and mounted on board
50.8 x 61 cm (20 x 24 inches)
Purchased with funds contributed by the Young Collectors Council
97.4581

Anna Gaskell Untitled #2 wonder) 1996





Untitled #7 (wonder). 1996
C-print, laminated and mounted on board
25.4 x 20.3 cm (10 x 8 inches)
Purchased with funds contributed by the Young Collectors Council
97.4582

Untitled #8 (wonder), 1996
C-print, laminated and mounted on board
76.2 x 101.6 cm (30 x 40 inches)
Purchased with funds contributed by the Young Collectors Council
97.4583

Untitled #9 (wonder), 1996 C-print, laminated and mounted on board 25.4 × 20.3 cm (10 × 8 inches) Purchased with funds contributed by the Young Collectors Council 97.4584

Untitled #10 (wonder), 1996 C-print, laminated and mounted on board 40.6 × 50.8 cm (16 × 20 inches) Purchased with funds contributed by the Young Collectors Council 97.4585

Untitled #11 (wonder), 1996 C-print, laminated and mounted on board 101.6 × 76.2 cm (40 × 30 inches) Purchased with funds contributed by the Young Collectors Council 97.4586 Mary Heilmann, Full Moon 1998

Untitled #12 (wonder), 1996
C-print, laminated and
mounted on board
152.4 x 127 cm (60 x 50 inches)
Purchased with funds contributed
by the Young Collectors Council
97.4587

Untitled #13 (wonder). 1996 C-print, laminated and mounted on board 27.9 x 35.6 cm (11 x 14 inches) Purchased with funds contributed by the Young Collectors Council 97.4588

Untitled #14 (wonder), 1996
C-print, laminated and
mounted on board
25.4 × 20.3 cm (10 × 8 inches)
Purchased with funds contributed
by the Young Collectors Council
97.4589

Untitled #15 (wonder), 1996 C-print, laminated and mounted on board 27.9 x 35.6 cm (11 x 14 inches) Purchased with funds contributed by the Young Collectors Council 97.4590

Untitled #16 (wonder), 1996
C-print, laminated and
mounted on board
50.8 × 61 cm (20 × 24 inches)
Purchased with funds contributed
by the Young Collectors Council
97.4591

Untitled #17 (wonder). 1996 C-print, laminated and mounted on board 50.8 x 61 cm (20 x 24 inches) Purchased with funds contributed by the Young Collectors Council 97.4592 Untitled #18 (wonder), 1996 C-print, laminated and mounted on board 101.6 x 76.2 cm (40 x 30 inches) Purchased with funds contributed by the Young Collectors Council 97.4593

Untitled #19 (wonder). 1996
C-print. laminated and
mounted on board
101.6 x 127 cm (40 x 50 inches)
Purchased with funds contributed
by the Young Collectors Council
97.4594

Untitled #20 (wonder). 1996
C-print, laminated and
mounted on board
127 x 152.4 cm (50 x 60 inches)
Purchased with funds contributed
by the Young Collectors Council
97.4595

Andreas Gursky

Singapore Stock Exchange, 1997 C-print mounted to Plexiglas 169.9 x 269.9 cm (66 ½ x 106 ½ inches) Purchased with funds contributed by the Photography Committee 98.4627

Mary Heilmann

Full Moon. 1998
Oil on canvas
190.5 x 152.4 cm
(75 x 60 inches)
Purchased with funds contributed
by the International Director's
Council and Executive Committee
Members: Edythe Broad. Elaine
Terner Cooper. Linda Fischbach.
Ronnie Heyman. J. Tomilson Hill.
Dakis Joannou. Barbara Lane.
Peter Norton. Willem Peppler.
Alain-Dominique Perrin. David
Teiger. Ginny Williams. Elliot Wolk
98.4628

Roni Horn

Untitled (Flannery), 1996–97
Glass, edition 1/3
Two parts, 27.9 x 83.8 x 83.8 cm
(11 x 33 x 33 inches) each
Purchased with funds contributed
by the International Director's
Council and Executive Committee
Members Edythe Broad, Elaine
Terner Cooper Linda Fischbach,
Ronnie Heyman, J. Tomilson Hill,
Dakis Joannou, Barbara Lane,
Peter Norton, Willem Peppler,
Alain-Dominique Perrin, David
Teiger Ginny Williams, Elliot Wolk
98.4624 a..b

Bill Jacobson

Untitled #2202. 1990–96
Gelatin-silver print
90.6 x 70.8 cm
(35 / x 27 / inches)
Purchased with funds contributed
by Peter Hay Halpert
97 4598

Interim Portrait #373. 1992
Color print from
black-and-white negative
76.2 x 91.4 cm (30 x 36 inches)
Purchased with funds contributed
by The Robert Mapplethorpe
Foundation
98.5242



Mike Kelley

Riddle of the Sphinx, 1991 Knitted afghan, found objects. and framed photograph Floor piece: 792 5 x 396.2 x 12 7 cm (312 x 156 x 5 inches): photograph 45.72 x 59.69 cm (18 x 23 / inches) Purchased with funds contributed by the International Director's Council and Executive Committee Members: Edythe Broad. Elaine Terner Cooper. Linda Fischbach. Ronnie Heyman, J. Tomilson Hill. Dakis Joannou, Barbara Lane. Peter Norton, Willem Peppler, Alain-Dominique Perrin, David Teiger, Ginny Williams, Elliot Wolk 98.4625.a-.k

Christian Marclay

Pinups (from the Body Mix series).

1991

Record covers and cotton thread

93 3 x 58 9 cm

(36 / x 23 / 4 inches)

Purchased with funds contributed
by the International Director's

Council and Executive Committee

Members Eli Broad, Elaine Terner

Cooper, Beat Curti, Ronnie

Heyman, J Tomilson Hill,

Dakis Joannou Barbara Lane

Robert Mnuchin, Peter Norton,

Thomas Walther, Ginny Williams

97 4548

Mike Kelley Riddle of the Sphinx detail 1991

Gordon Matta-Clark

Office Baroque 1977 Two Cibachrome prints, unique 51.3 x 101 and 50 x 101 cm (20 1/ x 39 /4 and 19 / 6 x 39 /4 inches) Purchased with funds contributed by the International Director's Council and Executive Committee Members: Edythe Broad. Elaine Terner Cooper, Linda Fischbach, Ronnie Heyman, J. Tomilson Hill, Dakis Joannou. Cindy Johnson. Barbara Lane Linda Macklowe Brian McIver, Peter Norton, Willem Peppler Alain-Dominique Perrin, Rachel Rudin, David Teiger. Ginny Williams. Elliot Wolk 98.5227.a..b

Conical Intersect, 1975 Cibachrome print mounted on matboard, unique 101.9 x 76.2 cm (40 / x 30 inches) Purchased with funds contributed by the International Director's Council and Executive Committee Members. Edythe Broad. Elaine Terner Cooper, Linda Fischbach, Ronnie Heyman, J. Tomilson Hill. Dakis Joannou, Cindy Johnson. Barbara Lane, Linda Macklowe. Brian McIver, Peter Norton. Willem Peppler, Alain-Dominique Perrin, Rachel Rudin, David Teiger. Ginny Williams, Elliot Wolk 98 5229

Ana Mendieta

Silueta Muerta. 1976
Color photograph, unique
25.2 x 20.2 cm
(9 15/16 x 7 15/16 inches)
Purchased with funds contributed
by the Photography Committee
98.5234

Untitled (from the Silueta series). 1978 Color photograph, unique 25.4 × 20.2 cm (10 × 7 '5/10 inches) Purchased with funds contributed by the Photography Committee 98.5235

Untitled (from the Silueta series).
1976
Color photograph, unique
25.4 × 20.2 cm
(10 × 7 ¹⁵/₁₆ inches)
Purchased with funds contributed
by the Photography Committee
98.5236

Untitled (from the Silueta series), a.k.a. Isla, 1978
Color photograph, unique
25.4 × 20.2 cm
(10 × 7 15/16 inches)
Purchased with funds contributed by the Photography Committee
98.5237

Guanaroca & Iyare (from the Rupestrian Sculpture series). 1981
Black-and-white photograph,
unique
18.2 x 24.3 cm (7 1/6 x 9 9 1/6 inches)
Purchased with funds contributed
by the Photography Committee
98.5238

Untitled (from the Silueta series), Summer, 1978 Black-and-white photograph, unique 20.3 x 25.2 cm (8 x 9 ¹⁵/₁₆ inches) Purchased with funds contributed by the Photography Committee 98.5239 Untitled (from the Silueta series).

1978

Black-and-white photograph, unique
25.2 x 20.3 cm
(9 3/16 x 8 inches)

Purchased with funds contributed
by the Photography Committee
98.5240

Gabriel Orozco

Ball on Water (Pelota en agua), 1994 Cibachrome print 40.3 x 5 0.5 cm (15 ⁷/₈ x 19 ⁷/₈ inches) Purchased with funds contributed by the Photography Committee 98 4632

White Dining Room (Comedor Blanco), 1998
Cibachrome print
40.3 x 50.8 cm
(15 '/* x 20 inches)
Purchased with funds contributed
by the Photography Committee
98.4633

Dining Room in Tepoztlán (Comedor en Tepoztlán), 1995 Cibachrome print 40.5 x 5 0.3 cm (15 15/16 x 19 13/16 inches) Purchased with funds contributed by the Photography Committee 98.4634

Parachute in Iceland (East), 1996 Cibachrome print 40.3 x 50.5 cm (15 ⁷/₈ x 19 ⁷/₈ inches) Purchased with funds contributed by the Photography Committee 98.4635 Two Couples (Dos Parejas)
1990–91
Cibachrome print
40.3 x 47.3 cm
(15 /* x 18 */* inches)
Purchased with funds contributed
by the Photography Committee
98.4636

Steven Pippin

Laundromat Pictures—
Self-Portrait, 1991
Five black-and-white contact prints, unique
Two prints: 35.5 x 27.8 cm
(13 15/16 x 10 15/16 inches), three prints: 30.3 x 40.3 cm
(11 15/16 x 15 15/16 inches)
Purchased with funds contributed by the Young Collectors Council 97.4522.1-.5

Robert Rauschenberg

Barge, 1963 Oil and silkscreened ink on canvas 202.9 x 980.4 cm (79 7 x 386 inches) Solomon R. Guggenheim Museum. New York and Guggenheim Bilbao Museoa, with additional funds contributed by Thomas H. Lee and Ann Tenenbaum, Ulla Dreyfus-Best. Norma and Joseph Saul Philanthropic Fund, Elizabeth Rea. Eli Broad, Dakis Joannou, Peter Norton, Peter Lawson-Johnston, Michael Wettach, Peter Littman. Tigui Atencio, Bruce and Janet Karatz, Giulia Ghirardi Pagliai, and the International Director's Council and Executive Committee Members: Eli Broad, Elaine Terner Cooper. Ronnie Heyman, J. Tomilson Hill, Dakis Joannou, Barbara Lane, Robert Mnuchin, Peter Norton, Thomas Walther, Ginny Williams 97.4566

Pipilotti Rist

Sip My Ocean, 1996 Two-channel video installation. edition 3/3 Dimensions variable Purchased with funds contributed by Hugo Boss on the occasion of The Hugo Boss Prize 1998. the International Director's Council and Executive Committee Members. Edythe Broad. Elaine Terner Cooper. Linda Fischbach, Ronnie Heyman. J. Tomilson Hill. Dakis Joannou. Cindy Johnson, Barbara Lane, Linda Macklowe, Brian McIver, Peter Norton, Willem Peppler, Alain-Dominique Perrin, Rachel Rudin, David Teiger, Ginny Williams, Elliot Wolk 98.5226

Clifford Ross

Greek Abstraction IV. 1996
Gelatin-silver print mounted on aluminum panel
109.5 x 100.3 cm
(43 /| x 39 /| inches)
Purchased with funds contributed by Andrew and Denise Saul
97.4596

Cindy Sherman

The Giant, 1976 Cut-out black-and-white photograph mounted on board, unique 38 7 x 129 cm (15 /4 x 50 /4 inches) Purchased with funds contributed by the International Director's Council and Executive Committee Members Eli Broad. Elaine Terner Cooper, Ronnie Heyman, J. Tom/Ison Hill Dakis Joannou. Barbara Lane, Robert Mnuchin, Peter Norton Thomas Walther Ginny Wlliams 97 4572

Untitled Film Still. #15. 1978
Gelatin-silver print
25.4 x 20.3 (10 x 8 inches)
Purchased with funds contributed
by the International Director's
Council and Executive Committee
Members. Eli Broad. Elaine Terner
Cooper. Ronnie Heyman. J.
Tomilson Hill, Dakis Joannou.
Barbara Lane, Robert Mnuchin.
Peter Norton, Thomas Walther.
Ginny Williams
97.4573

Untitled. #112. 1982
Color photograph
115.6 x 76.2 cm (45 /. x 30 inches)
Purchased with funds contributed
by the International Director's
Council and Executive Committee
Members. Eli Broad, Elaine Terner
Cooper, Ronnie Heyman, J.
Tomilson Hill Dakis Joannou.
Barbara Lane, Robert Mnuchin.
Peter Norton, Thomas Walther,
Ginny Williams
97 4574

Untitled. #167. 1986
Color photograph
152.4 x 228.6 cm (60 x 90 inches)
Purchased with funds contributed
by the International Director's
Council and Executive Committee
Members. Eli Broad, Elaine Terner
Cooper, Ronnie Heyman, J.
Tomilson Hill, Dakis Joannou.
Barbara Lane, Robert Mnuchin,
Peter Norton, Thomas Walther,
Ginny Williams
97.4575

Tseng Kwong Chi

Hollywood Hills, 1979
Gelatin-silver print
90.5 x 90.5 cm
(35 / x 35 / inches)
Purchased with funds contributed
by the Young Collectors Council
97.4521

Gillian Wearing

Sacha and Mum 1996
Single-channel video projection, edition 2/3
Dimensions variable
Purchased with funds contributed by the International Director's
Council and Executive Committee
Members: Eli Broad, Elaine Terner
Cooper Ronnie Heyman, J
Tomilson Hill, Dakis Joannou,
Barbara Lane, Robert Mnuchin,
Peter Norton, Thomas Walther,
Ginny Williams
97 4571



Pipilotti Rist. Sip My Ocean (detail) 1996



Marina Abramović, *Role Exchange*, 1975 (published 1994)

Gifts

Marina Abramović

Art Must Be Beautiful, Artist Must Be Beautiful, 1975 (published 1994)
Gelatin-silver print with inset letterpress panel
Photograph: 75.6 x 100.3 cm
(29 ³/₄ x 39 ¹/₂ inches);
text panel: 26 x 18.4 cm
(10 ¹/₄ x 7 ¹/₄ inches)
Gift, Willem Peppler
98.5205.a..b

Freeing the Body. 1975 (published 1994) Gelatin-silver print with inset letterpress panel Photograph: 75.6 x 100.3 cm (29 ³/₄ x 39 ¹/₂ inches); text panel: 26 x 18.4 cm (10 ¹/₄ x 7 ¹/₄ inches) Gift, Willem Peppler 98.5206.a.,b

Freeing the Memory. 1975
(published 1994)
Gelatin-silver print with inset letterpress panel
Photograph: 124.5 x 60 cm
(49 x 24 inches); text panel:
26 x 18.4 cm (10 ½ x 7 ½ inches)
Gift, Willem Peppler
98.5207.a..b

Freeing the Voice, 1975 (published 1994) Gelatin-silver print with inset letterpress panel Photograph: 75.6 x 100.3 cm (29 ³/₄ x 39 /₂ inches): text panel: 26 x 18.4 cm (10 ¹/₄ x 7 ³/₄ inches) Gift, Willem Peppler 98.5208.a..b

Lips of Thomas, 1975
(published 1994)
Gelatin-silver print with inset letterpress panel
Photograph: 75.6 x 100.3 cm
(29 ½ x 39 ½ inches):
text panel: 26 x 18.4 cm
(10 ½ x 7 ½ inches)
Gift, Willem Peppler
98.5209.a.,b

Lips of Thomas, 1975 (published 1994) Gelatin-silver print with inset letterpress panel Photograph: 49.5 x 59.7 cm (19 ½ x 23 ½ inches): text panel: 26 x 18.4 cm (10 ½ x 7 ½ inches) Gift, Willem Peppler 98.5210.a.,b Rhythm 0. 1975 (published 1994)
Gelatin-silver print with inset
letterpress panel
Photograph: 98.4 x 101 cm
(38 ½ x 39 ½ inches);
text panel: 26 x 18.4 cm
(10 ½ x 7 ½ inches)
Gift, Willem Peppler
98.5211.a., b

Rhythm 2. 1974 (published 1994)
Gelatin-silver prints with inset
letterpress panel
Photographs: 75.6 x 100.3 cm
(29 ½ x 39 ½ inches);
text panel: 26 x 18.4 cm
(10 ¼ x 7 ¼ inches)
Gift, Willem Peppler
98.5212.a-.c

Rhythm 4, 1974 (published 1994)
Gelatin-silver print with inset letterpress panel
Photograph: 75.6 x 100.3 cm
(29 1/4 x 39 1/2 inches):
text panel: 26 x 18.4 cm
(10 1/4 x 7 1/4 inches)
Gift. Willem Peppler
98.5213.a.b

Rhythm 5, 1974 (published 1994)
Gelatin-silver print with inset letterpress panel
Photograph: 75.6 x 100.3 cm
(29 1/4 x 39 1/2 inches):
text panel: 26 x 18.4 cm
(10 1/4 x 7 1/4 inches)
Gift, Willem Peppler
98.5214.a..b

Rhythm 10, 1973 (published 1994)
Gelatin-silver print with inset
letterpress panel
Photographs 75.6 × 100.3 cm
(29 1/4 × 39 / inches),
text panel, 26 × 18.4 cm
(10 1/4 × 7 / inches)
Gift, Willem Peppler
98.5215.a..b

Role Exchange. 1975 (published 1994) Gelatin-silver prints with inset letterpress panel Photographs: 75.6 x 100.3 cm (29 ½ x 39 ½ inches); text panel: 26 x 18.4 cm (10 ½ x 7 ½ inches) Gift, Willem Peppler 98 5216.a-.c

Afro

The Rules (Le regole). 1969
Paper glued on canvas
38.5 x 48.5 cm (15 ½ x 19 ½ inches)
Gift. Mario Graziani, Archivio Afro
98.4623

Josef Albers

Variant "Orange Front." 1948–58
Oil on Masonite
59.6 x 68 5 cm (23 1/2) x 27 inches)
Gift. The Josef and Anni Albers
Foundation in honor of
Philip Rylands for his continued
commitment to the Peggy
Guggenheim Collection
974555

Homage to the Square RIII a-1. 1970
Oil on Masonite
81.3 x 81.3 cm (32 x 32 inches)
Gift. The Josef and Anni Albers
Foundation in honor of
Philip Rylands for his continued
commitment to the Peggy
Guggenheim Collection
97.4556

William Anthony

Tribulations of St. Anthony, 1997
Pencil on paper
54.3 x 112 cm (21 1/6 x 44 /6 inches)
Gift. Geoffrey Young
98.4616

Lewis Baltz

San Quentin Point. 1982–83
Boxed portfolio of 25 gelatin-silver prints, cover sheet, three pages of text. and bibliography
Prints. 20.3 × 25.4 cm
(8 × 10 inches) each
Gift. Alan and Monah Gettner
97.4563.1–29

Vanessa Beecroft

VB 35. Show (Performance, Guggenheim Museum, New York), 1998 Film transferred to video, edition 1/5 Dimensions variable Gift, Yvonne Force, Inc., and the artist 98.4643

Joseph Beuys

Mannloch, 1977 Iron manhole with paper label and plastic 60.3 × 12.4 × 7.3 cm (23 ½ × 31 ½ × 2 ½ inches) Gift, Frayda and Ronald Feldman 98.5248

Untitled (Ear Piece), 1963
Felt, shell, rubber band, and paint in metal box
58 1 x 42 x 6.35 cm
(22 /* x 16 */ x 2 */. inches)
Gift, Frayda and Ronald Feldman
98 5249



Josef Albers Variant *Orange Front 1948-58

Abgenommen, 1959 Wire and steel needles on board 33 x 22.9 cm (13 x 9 inches) Gift. Frayda and Ronald Feldman 98.5250

Cai Guo Qiang

Studies for Cry Dragon/Cry Wolf: The Ark of Genghis Khan. 1996 Portfolio of six ink drawings on paper Dimensions variable Gift. Hong Hong Wu 97.45241-.6

James Casebere

Asylum. 1994
Cibachrome print
120.6 x 151.2 cm
(47 /. x 59 /. inches)
Gift. Lois and Richard Plehn
97.4550

Francesco Clemente

Study for *Paradigm*, 1988 Colored pencil on Rives paper 23.1 x 24.2 cm (9 ½ x 9 ½ inches) Anonymous gift 97.4527

Star, 1980
Pastel on paper
60.6 x 45.5 cm
(23 ⁷/₈ x 17 ¹⁵/₁₆ inches)
Anonymous gift
97.4528

Middle Way. 1991
Pastel on paper
85.4 x 66.6 cm
(33 ⁵/₈ x 26 ¹/₄ inches)
Anonymous gift
97.4529

Alchemic Self-Portrait. 1993 Lithograph on Japanese paper 50.8 x 41.9 cm (20 x 16 % inches) Anonymous gift 97.4530

Birth, 1992
Watercolor on Arches paper
112.8 x 120.7 cm
(44 ½ x 47 ½ inches)
Anonymous gift
97.4531

Prayer, 1990
Pastel and charcoal on tracing paper 63 x 45.7 cm (24 3/16 x 18 inches)
Anonymous gift
97.4532

Sleep, 1996
Watercolor on Arches paper
35.9 x 50.9 cm (16 ½ x 20 inches)
Anonymous gift
97.4533

Solar Seal, 1989
Pastel on Rives paper
66.6 x 101.6 cm (26 1/4 x 40 inches)
Anonymous gift
97.4534

Man with Guitar. 1984
Watercolor on Arches 140-lb.
cold-pressed paper
35.9 x 51.9 cm (14 ⅓ x 20 inches)
Anonymous gift
97.4535

Face, 1997
Pastel on Rives paper
102.5 x 66.8 cm
(40 ⁵/₁₀ x 26 ⁵/₁₀ inches)
Anonymous gift
97.4536

Chuck Close

Robert, 1998
Photogravure
72.8 x 61.1 cm
(28 5/10 x 24 inches)
Gift. Universal Limited Art Editions in memory of Hilda S. Weiser
98.5217

Stuart Davis

Color Sketch for Drake University Mural (Study for Allée), 1955 Gouache on paper 20.8 x 884 cm (8 ½ x 34 ¼ inches) Gift, Earl Davis 97.4564

Vincent Desiderio

The Progress of Self-Love, 1990 Oil on canvas Triptych, 283.2 x 868.1 cm (111 ½ x 341 ¼ inches) overall Gift, Dr. Melvin N. Blake 98.4617

Jim Dine

Copenhagen (Heracleum), 1982–92 Watercolor, pastel, charcoal, and shellac on paper 122.5 x 87.5 cm (48 ½ x 34 ½ inches) Gift, Nancy Dine 97.4537 Ginger and Other Plants, 1992 Charcoal pencil, charcoal, pastel pencil, and wash on paper 77.5 x 78 cm (30 ½ x 30 ½ inches) Gift of the artist 97.4538

Night Tailoring. 1980
Charcoal and pastel on black paper 150.8 x 108.5 cm
(59 1/4 x 42 1/4 inches)
Gift of the artist

Atheism #8. 1986
Charcoal, acrylic, and watercolor with cloth on paper
94.6 x 115.3 cm
(37 ¹/₁₆ x 45 ¹/₈ inches)
Gift of the artist
97.4540

Early Study for the Large Head of Nancy. 1982–83
Pastel, charcoal, spray enamel, and watercolor on paper 151.7 x 102.5 cm
(59 ³/₄ x 40 ³/₈ inches)
Gift of the artist 97.4541

Study for *The Channel #2*, 1985 Charcoal and pastel on paper 142.2 x 114 cm (56 x 44 % inches) Gift of the artist 97,4542

Three Hammers, Two Wrenches.
1982–83
Pencil, watercolor, and charcoal on paper
77.5 x 114.3 cm
(31 ½ 45 inches)
Gift of the artist
97.4543

Jake Cohen. 1996 Charcoal, conté crayon, and gesso on paper 153 x 102.9 cm (60 ³/₁₆ x 40 ³/₈ inches) Gift of the artist 97 4544

Drunken Old Woman with a
Wineskin/Roman copy after a work
in bronze ca. 200 BC. 1989
Charcoal and watercolor on paper
121 7 × 106.3 cm
(47 /=x 41 /| inches)
Gift of the artist
974546

Christian Eckhart

The Power-Chord Cycle (Series 3 and 4), 1989–91 Mild steel on wood panel Two six-piece series, pieces: 226.1 x 152.4 cm (89 x 60 inches) each Gift, Gheri Sackler 98.4639.a-.

Anna Gaskell

Untitled #21 (override), 1997 C-print, laminated and mounted on board 144 x 174.5 cm (56 /- x 68 ³/- inches) Gift, Dakis Joannou 98.4645

Untitled #22 (override), 1997 C-print, laminated and mounted on board 121 6 x 101 cm (47 1/4 x 39 1/4 inches) Gift, Dakis Joannou 98 4646

Untitled #23 (override). 1997 C-print, laminated and mounted on board 151 2 x 226 cm (59 / x 89 inches) Gift Dakis Joannou 98 4647 Untitled #24 (override), 1997
C-print, laminated and mounted on board
121 5 x 100.8 cm
(47 / x 39 / inches)
Gift, Dakis Joannou
98 4648

Untitled #25 (override). 1997 C-print, laminated and mounted on board 49 5 x 39 7 cm (19 / 1 x 15 / Inches) Gift, Dakis Joannou 98 4649

Untitled #26 (override), 1997
C-print, laminated and
mounted on board
49.2 x 60 cm (19 1/4 x 23 1/4 inches)
Gift, Dakis Joannou
98.4650

Untitled #27 (override). 1997
C-print, laminated and mounted on board
124.9 x 152.9 cm
(49 ½ x 60 ½ inches)
Gift. Dakis Joannou
98 4651

Untitled #28 (override). 1997 C-print, laminated and mounted on board 74 x 89.4 cm (29 /* x 35 1/4 inches) Gift, Dakis Joannou 98.4652

Untitled #29 (override), 1997 C-print, laminated and mounted on board 19.1 x 23.5 cm (7 1/2 x 9 /4 inches) Gift, Dakis Joannou 98 4653

Untitled #30 (override), 1997
C-print, laminated and mounted on board
14 7 x 174 cm
(5 1/4 x 6 1/4 inches)
Gift, Dakis Joannou
98 4654

George Grosz

Toilette. 1927
Watercolor and India Ink on paper 50 x 39.2 cm
(19 1/2 x 15 1/2 Inches)
Gift, The Estate of George Grosz 98.4622

Tim Hailand

Untitled (Us. Wave). 1997
Fujicolor photographic
machine print
76 × 50.6 cm
(29 ³/ | × 20 / 6 inches)
Gift. Lois and Richard Plehn
97.4549

Jim Hodges

Shelley. 1996
Black-and-white photograph
7.6 x 4.4 cm (3 x 1 /4 inches)
Gift of the artist and the
Young Collectors Council
97.4551

Tina. 1996
Black-and-white photograph
7.6 x 5 cm (3 x 2 inches)
Gift of the artist and the
Young Collectors Council
97.4552

Melissa. 1996 Black-and-white photograph 5.1 x 7.6 cm (2 x 3 inches) Gift of the artist and the Young Collectors Council 97.4553

Tim. 1996
Black-and-white photograph
5.1 x 7.6 cm (2 x 3 inches)
Gift of the artist and the
Young Collectors Council
97.4554



Roy Lichtenstein. *Grrrrrrrrrr!!*, 1965

Roni Horn

Dead Owl, 1997
Two Iris prints
Diptych, sheets: 73.7 x 73.7 cm
(29 x 29 inches) each
Gift of the artist and
Matthew Marks Gallery
98.4644.a..b

Anselm Kiefer

Les Reines de France, 1995 Emulsion, acrylic, sunflower seeds, photographs, woodcut, gold leaf, and cardboard on canvas 560 x 750 cm (220 ½ x 290 ½ inches) Anonymous gift 97.4558.a-.c

Roy Lichtenstein

Grift of the artist 97.4565

George Platt Lynes

Unless otherwise noted.
all works are:
Gelatin-silver print
20.3 x 25.4 cm (8 x 10 inches)
Gift, Anonymous and In Kind
Canada

Colette, ca. 1935 12.7 x 17.8 cm (5 x 7 inches) 98.4655

Georges Balanchine with Nicholas Magallanes and Marie Jeanne, June 1941 12.7 x 17.8 cm (5 x 7 inches) 98.4656

Alfonso Ossorio (Solarized). ca. 1937 98.4657

Jared French with Drawings, 1945 98,4658

Edith Sitwell, ca. 1938 98.4659

Tamara Tourmanova, n.d. 98.4660

Lotta Lenya. 1938 98.4661

Katherine Anne Porter, ca. 1947 98.4662

Katherine Anne Porter, n.d. 98.4663

Thomas Mann, n.d. 98.4664

Igor Stravinsky, n.d. 98.4665

Pavel Tchelitchev, n.d. 98.4666

Pavel Tchelitchev with Charles Henri Ford, ca. 1938 98.4667

Pavel Tchelitchev Painting, n.d. 98.4668

Paul Cadmus, n.d 98.4669

Paul Cadmus, George Tooker. Jared French, ca. 1944~45 98.4670

Jared French, n.d. 98.4671

Frederick Aston with Dancers, n.d. 98.4672

Jean Cocteau, 1936 98.4673

Yves Tanguy, 1941 98.4674

Katherine Anne Porter, n.d. 98.4675

Jared French and Paul Cadmus, n.d. 98.4676

Mauricio Aquilar, n.d. 98.4677

Joan Miró, May 1947 98.4678

Marianne Moore, n.d. 98.4679

Marianne Moore, n.d. 98.4680

Marianne Moore, n.d. 98.4681

Marianne Moore, n.d. 98.4682

Marianne Moore, n.d. 98.4683

Marianne Moore, n.d. 98.4684

Marianne Moore, n.d. 98.4685

Marianne Moore, n.d. 98.4686

Marianne Moore. n.d. 98.4687

Marianne Moore in d William Christian Miller 1944 98 4688 98 4706 Marianne Moore, n.d. William Christian Miller, ca. 1948 98 4707 98 4689 William Somerset Maugham, n.d. Evelyn Waugh, n.d. 98 4690 98 4708 William Somerset Maugham with Evelyn Waugh, n.d. 98 4709 Model n.d 98 4691 Guy Madison. 1947 E M Forster and Robert 98 4710 Buckingham, ca 1946 Guy Madison. n.d. 98 4692 98 4711 Clement Hurd. ca. 1937 Guy Madison, n.d. 98 4693 98.4712 T S. Eliot. May 1947 Jared French and Paul Cadmus 98 4694 (Allegory), n.d. T S. Eliot and E McKnight Kauffer 98.4713 May 1947 Jared French on Ladder, n.d. 98.4695 98.4714 Katherine Anne Porter with Jock Whitney, ca. 1938 Painting by Soutine, 1932-33 98.4715 98 4696 Woman by Fireplace, ca. 1945 Jacques Guerin, ca. 1932 98.4716 98.4697 Mauricio Aguilar. n.d. Jacques Guerin, n.d. 98.4717 98.4698 Mary Butts, ca. 1928 Carlos McClendon. September 1947 98.4718 98 4699 Jim Lansdale n.d. Carlos McClendon. September 1947 98.4719 98.4700 Marcel Khill, June 8, 1936 William Harris, ca 1948 98.4720 98 4701 Bruce Peters Wescott n.d. William Christian Miller 1944 98.4721 98 4702 W H. Auden, 1947 William Christian Miller 1944 98.4722 98 4703 W. H. Auden, n.d. William Christian Miler 1944 98 4723 98 4704 William Somerset Maugham William Christian Miller 1944

with Model, n.d.

98 4724

98 4705

Marianne Moore n.d. 98 4725 Marianne Moore in Hat, n.d. 98 4726 Marianne Moore in Hat, ca. 1945 Marianne Moore in Hat, n.d. 98.4728 Tattooed Man, Wrapped, n.d. 98 4729 John Fontan, January 12, 1950 Black Male. Reclining Profile. ca. 1952 98.4731 Tex Smutny and Friend with Roll of Paper, n.d. 98.4732 John Leapheart and R. X. McCarthy. November 1952 Herbert Bliss-Ballet Society. ca. 1942 98.4734 Richard Kromer, Hollywood, 1947 98.4735 Nude Male. Standing in Crumpled Tissue, n.d. 98.4736 John Leapheart. October 23, 1952 Robert W Bishop, ca. 1940 98.4738 Homer Randolph Jack. September 1947 98.4739

Ray Richter November 1947

Ray Richter November 1947

98.4740

98 4741

Julian Garret, July 1953 98.4742

Charles Romans, March 14, 1955 98.4743

Blanchard Kennedy, ca. 1937 98.4744

Don Cerulli, November 11, 1952 98.4745

Blanchard Kennedy, 1936 98.4746

Bobby Evans, ca. 1935 98.4747

Nino Sansone, April 1, 1953 98.4748

Charles Romans, April 24, 1955 98.4749

Jack Fontan, January 12, 1950 98.4750

Robert McVoy, ca. 1938 98.4751

Tex Smutny, ca. 1943 98.4752

Don Cerulli, November 11, 1952 98.4753

Douglas Raine. September 16, 1954 98.4754

Blond Man Lying on Backdrop (Bill Harris), ca. 1948 98.4755

Charles Romans, April 24, 1955 98.4756

Tex Smutny and Buddy Stanley. ca. 1941 98.4757

Tex Smutny and Buddy Stanley, ca. 1941 98.4758

Nude with Wicker Chair (George Zoritch), 1942 98.4759



George Platt Lynes. Tex Smutny. ca. 1943

Dancers from Four Saints in Three Acts, Billie Smith, Floyd Miller, Maxwell Baird, n.d. 98.4760

Tex Smutny, n.d. 98.4761

Tex Smutny and Buddy Stanley. ca. 1941 98.4762

Kiko Harrison, n.d. 98.4763

Ralph McWilliams, July 20, 1952 98,4764

Homer Randolph Jack. September 1947 98.4765 Alexander Jensen Yow. 1951 98.4766

N. Mark Pagano, ca. 1943 98.4767

Tex Smutny and Buddy Stanley. ca. 1941 98.4768

Michael de Marco, 1954 98.4769

Man Seated in Director's Chair. 1943 98.4770

E. L. Bigelow. 1942 98.4771 Year g Male Nude Lying on Straw Blind (Denham Fouts) 1938 98 4772

William Christian Miller, 1945 98 4773

Michael de Marco 1954 98 4774

Ralph Cowan with James de Vries, November 30 1952 98 4775

Edward Chiaro and Byron Mitchell. April 10, 1955 98 4776

Richard Kromer with Ashtray, n.d.

Yul Brynner, June 7, 1942 98,4778

Humberto Visbal. August 16. 1954 98 4779

Three Men in Bed (Tex Smutny. Charles "Buddy Stanley. and Bradly Bull) 1941 98 4780

Man Holding Genitalia on Rock (Clement Hurd). 1937 98.4781

Man Seated by Wall. Hand by Genitalia (The Dream. Alain Bocquillon) 1937 98 4782

Robert McVoy nd 98 4783

Jose 'Pete' Martinez March 25, 1937 98 4784

Victor Kraft April 1936 98 4785

Nino San one April 1 1953 98 4786

Arthur Mature Jr October 23, 1951 98 4787 Robert Hassa ca. 1952 98 4788

Tex Smutny and Buddy Stanley. 1941 98 4789

Michael de Marco, May 11 1954 98 4790

Edmond Lennox Bigeloro. 1942 98 4791

Charles Hopp. August 17, 1954 98,4792

Bruce Bradbury July 20, 1953 98.4793

Robert Hassa. October 19. 1954 98.4794

John Leapheart. October 23, 1952 98,4795

Thomas Sullivan, 1943 98 4796

One of the Ritter Twins (Fred Ritter) and Bobby Evans. ca. 1935 98.4797

Mark Pagano, ca. 1945 98.4798

Richard Kromer. September 1947 98 4799

Eugene Winburg. April 6, 1937 98 4800

Floyd Miller, Billy Smith, Maxwell Baird (Dancers from Four Saints in Three Acts), March 14 1934 98.4801

Male Nude. Standing. Looking Up (Bill Harris), ca. 1948 98 4802

Gino di Giorgio December 3. 1953 98 4803

Michael de Marco May 11. 1954 98 4804 Male Nude Right Arm on Hip. 1938 98 4805

Kiko Harrison, n d 98 4806

Mel Fillini, May 30 1953 98 4807

Male Nude Reclining on Rock. ca. 1953 98 4808

Black Male Nude. Standing. n.d. 98 4809

Buddy Stanley. 1944 98.4810

Edwin Golok. August 15. 1953 98.4811

Marcel Khill. 1936 98.4812

Gordon Hanson. November 13, 1954 98 4813

Charles Romans. April 24 1955 98.4814

Robert McVoy ca. 1938 98.4815

Richard Kromer 1947 98.4816

Bobby Evans n.d 98.4817

Francesco Moncion, August 1948 98.4818

Reid Miles. January 16, 1955 98 4819

Paul Cadmus and Jared French November 10. 1937 98.4820

Samuel Koopersburg, ca. 1937 98 4821

Ralph Cowan November 30 1952 98 4822

Jose "Pete Martinez May 25 1937 98 4823 Male. Hand Holding Head (Robert McVoy). 1940 98.4824

Male Nude, Holding Bamboo Mesh, n.d. 98.4825

Tex Smutny and Buddy Stanley, n.d. 98,4826

Two Male Nudes, One in Shadow, n.d. 98.4827

Male Nude, Face in Shadow, n.d. 98,4828

Male Nude. Back View, n.d.

John Ferencz, n.d. 98.4830

Herbert Bliss, 1950 98.4831

Bruce Bradbury, September 15, 1953 98,4832

Fred Daniel, December 19, 1937 98,4833

Blanchard Kennedy, March 28, 1936 98.4834

Anthony Cimitele, ca. 1939 98.4835

Robert Hassa, ca. 1952 98,4836

Untitled Male Nude, Reflection (Jeffrey Harrison), n.d. 98.4837

Male Nudes, 1952

Male Nude on Bed by Window, 1947 98.4839

Chester Nielson, 1937 98.4840

Scott Douglas, October 7, 1952 98.4841 F. A. Chaffont, May 1934 98,4842

Two Male Nudes, Acrobats, n.d. 98.4843

Mark Pagano, 1944 98.4844

Anthony Cimitele with Drape Behind, ca. 1939 98 4845

Male Nude. Leaning to Right, ca. 1930 98.4846

Monroe Wheeler, n.d. 98.4847

Byron Mitchell, April 10, 1955 98,4848

William Wright and Randy Jack. July 1947 98.4849

Robert Bishop, Lewis Forns, Nicholas Magallanes, n.d. 98.4850

Anthony Cimitele behind Drape, ca. 1939 98.4851

Bernardo Rostad. October 27, 1952 98 4852

Male Nude, Standing with Socks, n.d. 98.4853

Richard Goennel and A. J. Ynocenico, July 30, 1951 98,4854

Male Nude at Mulhocaway (Monroe Wheeler), 1936 98.4855

Robert W. Bishop at Stone Blossom, n.d. 98.4856

Edward Chiaro and Byron Mitchell, April 10, 1955 98.4857 Male Nude on Beach, n.d. 98.4858

William Christian Miller with Shorts and Sandals, 1948 98,4859

Man with Shorts and Sandals, n.d. 98,4860

Reid Miles. January 16, 1955 98,4861

Albin M. Pogorzelski, August 14, 1953 98,4862

Bruce Bradbury. July 20. 1953 98.4863

Male Nude on Bench at Beach, n.d. 20.3 x 11.4 cm (8 x 4 ½ inches) 98.4864

Russell Thompson, ca. 1939 20.3 x 11.4 cm (8 x 4 ⅓ inches) 98.4865

William Christian Miller, n.d. 20.3 x 10.2 cm (8 x 4 inches) 98.4866

Charles Hopp. August 17, 1954 98,4867

Thomas Sullivan (Mulhocaway). ca. 1938 12.7 x 17.8 cm (5 x 7 inches) 98.4868

Male Nude at Mulhocaway. 1936 98.4869

Bill Bailey, n.d. 98.4870

Male Nude with Ripped Sweater, n.d. 98.4871

Louis Halpern, n.d. 98.4872

John P. Porter III. February 28, 1954 98.4873

J. H. Chitwood, August 11, 1938 98,4874 Man in Bathroom, n d. 20 3 x 11 4 cm (8 x 4 /2 inches) 98 4875

Man with Bathing Wrap. n.d. 14 x 6.4 cm (5 /. x 2 /. inches) 98 4876

Male Nude Standing on Wood Partitions (Teddy Chetwood).
ca. 1938
15.2 x 8.9 cm (6 x 3 / inches)
98.4877

Male Nude, Leaning against Wall.

n d.

15 2 x 8.9 cm (6 x 3 / inches)

98.4878

Robert W Bishop, ca. 1940 8 9 x 10.2 cm (3 1/. x 4 inches) 98.4879

George Tomlanovitch.
September 7, 1950
12 7 x 17.8 cm (5 x 7 inches)
98.4880

Nude. Leg and Genitalia, n.d. 7.6 x 15.2 cm (3 x 6 inches) 98.4881

Nude. Torso. Hand on Knee. n.d. 7.6 x 15.2 cm (3 x 6 inches) 98.4882

Romain Johnston, July 29, 1953 12.7 x 17.8 cm (5 x 7 inches) 98.4883

Male Nude with Pants Down. ca 1942 10 1 x 10 1 cm (4 x 4 inches) 98 4884

George Tomlanovitch. September 7. 1950 12 7 x 17 8 cm (5 x 7 inches) 98 4885

Male Nude. Reclining. Hand on Leg. n.d 12 7 x 762 cm (5 x 3 inches) 98 4886 Male Nude, Reclining. Hands on Hip, n.d. 12 7 x 7.62 cm (5 x 3 inches) 98 4887

Lloyd Bruce Wescott, ca. 1932 12.7 x 17.8 cm (5 x 7 inches) 98.4888

Male Nude with Rope, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4889

Anthony Cimitele, ca. 1939 12.7 x 17.8 cm (5 x 7 inches) 98.4890

Louis Halpern. 1939–43 12.7 x 17 8 cm (5 x 7 inches) 98.4891

Ferry Boats, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4892

Glenway Westcott, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4893

Marsden Hartley. ca. 1934 12.7 x 17.8 cm (5 x 7 inches) 98.4894

Ellie Nye. n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4895

Wilhjalmen Stefanson, ca. 1934 12.7 x 17.8 cm (5 x 7 inches) 98.4896

Glenway Westcott, Paris, ca. 1934 98.4897

Glenway Westcott. Paris. n.d. 98.4898

Glenway Westcott. Paris, n.d 98.4899

Glenway Westcott. Paris (Pilgrim Hawk), n.d. 98.4900

Glenway Westcott. Paris. n.d 98 4901 Glenway Westcott, Paris, n.d. 98 4902

Monroe Wheeler n.d. 98.4903

Monroe Wheeler, n.d. 27.9 x 35.6 cm (11 x 14 inches) 98.4904

Monroe Wheeler n.d. 98.4905

Monroe Wheeler n.d 98.4906

Monroe Wheeler, n.d. 98.4907

Monroe Wheeler, n.d. 98.4908

Monroe Wheeler, n.d 98.4909

Couple. n.d. 98.4910

Janet Flanner, n.d. 98.4911

André Gide. n.d. 98.4912

Frederick Jackson. n.d. 98.4913

Clement Hurd, n.d. 98.4914

Jared French, n.d. 98.4915

Bernard Fay, n.d. 98.4916

Mrs. Wescott. n.d. 98 4917

Denham Fouts. ca. 1938 98 4918

Portrait of a Woman. ca 1938 98.4919

Rowlins Cottenet. ca. 1928 98 4920 The City of the Irrational, ca. 1935 98 4921

W. August 1933 98.4922

The Great Barrington Boy. with Sweater, ca. 1953 12.7 x 17.8 cm (5 x 7 inches) 98.4923

The Great Barrington Boy. Arms on Hip. n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4924

The Great Barrington Boy. Arms on Knee, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4925

The Great Barrington Boy. Seated. n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4926

The Great Barrington Boy, Striped Shirt, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4927

The Great Barrington Boy.
Posing Profile, n.d.
12.7 x 17.8 cm (5 x 7 inches)
98.4928

The Great Barrington Boy, Standing Forward. n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4929

The Great Barrington Boy. Seated, Topless, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4930

The Boy Next Door, Hands Behind Head, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4931

The Boy Next Door, Standing Forward. n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4932 The Boy Next Door, Behind, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4933

The Boy Next Door, Foot on Stool. n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4934

The Boy Next Door.

Sitting on Stool. n.d.

12.7 x 17.8 cm (5 x 7 inches)

98.4935

The Boy Next Door.
Looking Down, n.d.
12.7 x 17.8 cm (5 x 7 inches)
98.4936

Ralph Pomeroy, n.d. 22.9 x 10.7 cm (9 x 4 inches) 98.4937

Jacques Guerin, Looking Right. n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4938

Jacques Guerin, Lying on Sofa, 1932 12.7 x 17.8 cm (5 x 7 inches) 98.4939

Jacques Guerin with Cigarette, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4940

Jacques Guerin by Doorway, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4940

Jacques Guerin, Reading Book, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4942

Jacques Guerin, Standing by Wall, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4943

Jacques Guerin, Posing with Book, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4944

Jacques Guerin, with Book and Glasses, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.4945 Man Resting Head, n.d. 98.4946

Profile of Man, White Shirt, n.d. 98.4947

William Christian Miller in Bathrobe Holding Knee Up. 1948 98.4948

Man in Bathrobe Holding Knee Up, Profile, n.d. 98.4949

Man in Sweater, n.d. 98.4950

Francis Burton Harrison, Jr., ca. 1942 98.4951

Francis Burton Harrison, Jr., ca. 1942 98.4952

Francis Burton Harrison, Jr.. ca. 1942 98.4953

Francis Burton Harrison, Jr., ca. 1942 98.4954

Francis Burton Harrison, Jr.. ca. 1942 98.4955

Francis Burton Harrison. Jr., ca. 1942 98.4956

Francis Burton Harrison, Jr., ca. 1942 98.4957

Male Nude with Statuary. ca. 1934 98.4958

Two Young Postal Workers, n.d. 98.4959

William Miller. 1944 98.4960

Carlos McClendon, September 1947 98.4961 Tito Valdes ("The Best of All Possible Worlds" Part III. "Hometree"). summer 1938

Young Boy with Ripped Clothes (Alain Bocquillon). 1937 98.4963

Ralph Pomeroy by Bed. n.d 98.4964

Ralph Pomeroy by Bed. n d 98 4965

Man in White by Bed. n.d. 98 4966

Ralph Pomeroy by Bed. n.d. 98.4967

Ralph Pomeroy by Bed. n.d. 98.4968

Ralph Pomeroy by Bed, n.d. 98 4969

Ralph Pomeroy by Bed. n.d. 98.4970

Ralph Pomeroy. Standing. n.d. 98.4971

Ralph Pomeroy. Standing. n d. 98.4972

Ralph Pomeroy. Standing, n.d. 98.4973

Ralph Pomeroy. Standing. n.d. 98.4974

Ralph Pomeroy. Standing. n.d. 98 4975

Man Posing, Looking Right n.d. 98 4976

James L Daniels. 1934 98 4977

Nelson Landsdale. ca 1938 98 4978

Nelson Landsale n d 98 4979

Nelson Landsale n d 98 4980 Nelson Landsale. n d. 98 4981

Man in Shorts. Reading Book. ca 1948 12 7 x 17.8 cm (5 x 7 inches) 98 4982

Jonathan Tichenor. 1942 22.9 x 15 2 cm (9 x 6 inches) 98.4983

Male Ballerina. n.d. 98.4984

Man in Uniform with Tie. n.d. 98.4985

Wilbur Wright, 1947 98.4986 Miller Wright n.d 98.4987

Young Man in Tweed Suit. Left Face in Shadow n.d 98.4988

Joseph Lane, n.d. 98.4989

Jean Dewez n.d 98.4990

Tony Carlucci, August 1947 98.4991

Paul Porter, 1947 98.4992

George Platt Lynes Yves Tanguv 1941 Gelatin-s ver print 20 3 x 25 4 cm 18 x 10 inches) Gift Anonymous and In Kind Canada 98 4674



Will Chandlee, n.d. 98.4993

Will Chandlee III, 1952 98.4994

Denham Fouts, ca. 1937 98.4995

Fred Monroe Wheeler, n.d. 98.4996

Man in Suit, in Armchair, ca. 1940 98.4997

Edward James, 1931 98.4998

George Hamilton Montgomery by Window, n.d. 98.4999

George Hamilton Montgomery by Window, ca. 1948 98.5000

George Hamilton Montgomery by Window, n.d. 98 5001

George Hamilton Montgomery, n.d. 98.5002

George Hamilton Montgomery by Window, n.d. 98.5003

George Hamilton Montgomery, n.d. 98.5004

George Hamilton Montgomery, n.d. 98.5005

George Hamilton Montgomery by Window, n.d. 98.5006

George Hamilton Montgomery, n.d. 98.5007

John Robert Connelly on Floor, 1952 98.5008

John Robert Connelly on Floor. 1952 98.5009 John Robert Connelly on Floor, 1952 98.5010

John Robert Connelly, Sitting on Floor, 1952 98.5011

John Robert Connelly, Sitting on Floor, 1952 98,5012

John Robert Connelly on Floor, 1952 98.5013

John Robert Connelly on Floor, 1952 98.5014

John Robert Connelly on Floor. 1952 98.5015

John Robert Connelly on Floor. 1952 98.5016

John Robert Connelly in Swim Trunks, 1952 98.5017

John Robert Connelly, Holding Pole, 1952 98.5018

John Robert Connelly. Resting on Pole, 1952 98.5019

John Robert Connelly in Sweater and Swim Trunks, 1952 98.5020

John Robert Connelly in Swim Trunks, 1952 98.5021

John Robert Connelly in Sweater, 1952 98.5022

John Robert Connelly in Swim Trunks. 1952 98.5023 John Robert Connelly, Seated on Floor, 1952 98.5024

John Robert Connelly on Floor. 1952 98.5025

John Robert Connelly in Sweater and Trunks, 1952 98.5026

John Robert Connelly. Holding Pole. 1952 98.5027

John Robert Connelly on Floor, 1952 98.5028

John Robert Connelly, Seated on Floor, 1952 98.5029

John Robert Connelly in Underwear. 1952 98.5030

John Robert Connelly on Floor in Trunks, 1952 98.5031

Nelson Lansdale, n.d. 98.5032

Orpheus Ballet, n.d. 98.5033

Orpheus Ballet, n.d. 98.5034

Orpheus Ballet, n.d. 98.5035

Orpheus Ballet, n.d. 98.5036

Orpheus Ballet. n.d. 98.5037

Orpheus Ballet, n.d. 98.5038

Orpheus Ballet, n.d. 98.5039 Orpheus Ballet Female Silhouette in d

Orpheus Ballet. Male Silhouette n d 98 5041

Orpheus Ballet Harp and Wings. n.d. 98 5042

Orpheus Ballet, Harp, n.d. 98 5043

Orpheus Ballet Harp n.d 98 5044

Orpheus Ballet. Mask. n d. 98 5045

Orpheus Ballet. Ensemble. n.d 98 5046

Orpheus Ballet Ensemble. n.d. 98.5047

Bill Harbac and Laurie Douglas. Hollywood. ca. 1947 98 5048

Bill Harback and Laurie Douglas. Hollywood. ca. 1947 98 5049

Bill Harback and Laurie Douglas. Hollywood. ca 1947 98 5050

Bill Harback and Laurie Douglas. Hollywood. ca 1947 98 5051

Bill Harback and Laurie Douglas. Hollywood. ca 1947 98 5052

Bill Harback and Laurie Douglas. Hollywood ca 1947 98 5053

Bill Harback and Laurie Douglas. H-lywood ca 1947 98 5054 Bill Harback and Laurie Douglas. Hollywood. ca 1947 98 5055

Bill Harback and Laurie Douglas. Hollywood. ca 1947 98 5056

Bill Harback and Laurie Douglas. Hollywood. ca 1947 98.5057

Bill Harback and Laurie Douglas. Hollywood, ca. 1947 98 5058

Bill Harback and Laurie Douglas. Hollywood. ca. 1947 98 5059

Johnny Weissmuller as Tarzan. ca. 1935 98.5060

Kirk Douglas. September 1947 98.5061

Kirk Douglas. September 1947 98.5062

Kirk Douglas. September 1947 98.5063

Ingrid Bergman, July 1947 98.5064

Louis Jourdan, 1947 98.5065

Louis Jourdan, 1948 98 5066

Louis Jourdan, 1948 98.5067

Louis Jourdan, 1947 98 5068

Female Nude with Male Shadow. ca 1941 98.5069

Dixie Fiske ca 1940 98 5070

Kate Drain Lawson. 1933/34 98 5071 Nude Woman, Face in Shadow n.d 98.5072

Mrs. Harold Wescott nd 98.5073

Joy Ross. July 24. 1951 98 5074

Nude Woman in Hammock. n.d. 98 5075

Joy Ross, July 24. 1951 98.5076

Woman in Summer Dress, n.d. 12.7 x 17.8 cm (5 x 7 inches) 98.5077

Woman with Flowers (Lisa Fonssagrives), ca. 1941 98-5078

Woman in Gown (Bernadine Szolz). ca. 1930 98.5079

Barbara Harrison, Paris. ca. 1932 12.7 x 17.8 cm (5 x 7 inches) 98.5080

Mrs. Harrison Williams. ca. 1942 98.5081

Mrs. Westcott. n.d. 98 5082

Rosemary Carver, ca. 1932 98.5083

Rosemary Carver_n.d. 98.5084

Ruth Ford. Veiled Hat. Three Eggs. ca. 1937 98.5085

Jack Fontan and Unrecognized Girl. n.d 98 5086

Jeanne Durry and Her Mother. ca 1940 98 5087

Marguerite Cato. March 27. 1950 98 5088

Self-Portrait. Paris. 1927 98.5089	Self-Portrait, Collage, n.d. 98.5107	Monroe Wheeler, n.d. 98.5127
Self-Portrait. ca. 1928 12.7 x 17.8 cm (5 x 7 inches) 98.5090	<i>Monroe Wheeler</i> , n.d. 98.5108	Monroe Wheeler, n.d. 98.5128
Self-Portrait. ca. 1938 98.5091	Monroe Wheeler, Nude, n.d. 98.5109	Monroe Wheeler, n.d. 98.5129
Self-Portrait, n.d. 12.7 x 17.8 cm (5 x 7 inches)	Monroe Wheeler, n.d. 98.5110 Monroe Wheeler, n.d.	Monroe Wheeler, n.d. 98.5130 Monroe Wheeler, n.d.
98.5092 Self-Portrait, ca. 1953	98.5111 Monroe Wheeler, n.d.	98.5131 Monroe Wheeler, n.d.
98.5093 Self-Portrait, 1947	98.5112 Monroe Wheeler, n.d.	98.5132 Monroe Wheeler, n.d.
98.5094 Self-Portrait, n.d.	98.5113 Monroe Wheeler, n.d.	98.5133 Monroe Wheeler, n.d.
98.5095 Self-Portrait with Jared French's	98.5114 Monroe Wheeler, n.d.	98.5134 Monroe Wheeler, n.d.
Mural, N.Y., n.d. 98.5096	98.5115 Monroe Wheeler, 1929	98.5135 Monroe Wheeler, n.d.
Self-Portrait. n.d. 98.5097	98.5116 Monroe Wheeler, n.d.	98.5136 Monroe Wheeler, n.d.
Self-Portrait. n.d. 98.5098	98.5117 Monroe Wheeler, n.d.	10.2 x 12.7 cm (4 x 5 inches) 98.5137
Self-Portrait. n.d. 98.5099	98.5118 Monroe Wheeler, n.d.	Monroe Wheeler, n.d. 10.2 x 12.7 cm (4 x 5 inches)
Self-Portrait, in Tights, 1948 98.5100	98.5119 Monroe Wheeler, n.d.	98.5138 Monroe Wheeler, n.d.
Self-Portrait, 1953 98.5101	98.5120 Monroe Wheeler, n.d.	98.5139 Monroe Wheeler, n.d.
Self-Portrait in (Own) Living Room. ca. 1953 98.5102	98.5121 Monroe Wheeler, n.d.	98.5140 Monroe Wheeler, ca. 1931
Self-Portrait, n.d.	98.5122 Monroe Wheeler, n.d.	98.5141 Glenway Westcott, n.d.
Self-Portrait, n.d.	98.5123	98.5142 Glenway Westcott, n.d.
Self-Portrait, Nude, n.d.	Monroe Wheeler, n.d. 98.5124	98.5143 Glenway Westcott. ca. 1930
12.7 x 17.8 cm (5 x 7 inches) 98.5105	Monroe Wheeler, n.d. 98.5125	98.5144 Glenway Westcott with
Self-Portrait with T. S. Eliot, 1947	Monroe Wheeler, n.d.	Orenna, Westcott Will

Monroe Wheeler, n.d.

98.5126

a Woman, n.d.

98.5145

98.5106

Glenway Westcott nd 98 5146 Glenway Westcott, 1952 12 7 x 17 8 cm (5 x 7 inches) 98 5147 Glenway Westcott nd 98 5148 Glenway Westcott nd 98 5149 Glenway Westcott. n.d 98 5150 Glenway Westcott n.d. 98 5151 Glenway Westcott. nd 98 5152 Glenway Westcott with Man in Drape, n.d. 98.5153 Glenway Westcott n.d. 98 5154 Glenway Westcott, n.d. 98.5155 Glenway Westcott n.d. Glenway Westcott. n.d 98 5157 Glenway Westcott, n.d. 98 5158 Mexico. Young Boy. 1938 98 5159 Mexico Country Home Pigs. 1938 Mexico Rolling Hills. 1938 Mex co Plantation, 1938 Mexico Church, 1938 98 5163 Mexico Chur h and Rooftops 1938

27 5164

98 5181

Mexico. Two Boys Diving 1938 98 5165 Mexico, Young Boys Playing, 1938 98.5166 Mexico Young Boy in Trunks. 1938 98 5167 Mexico. Boy Waiting to Dive 1938 98 5168 Mexico. Trees. 1938 98.5169 Mexico, Market near Church, 1938 98.5170 Mexico, Court Yard, 1938 Mexico, Man on Church Steps, 1938 98 5172 Mexico, Market, 1938 98.5173 Mexico, Church, 1938 98 5174 Mexico, Aztec Ruins, 1938 98.5175 Ann Hatfield and Son. ca. 1937 27 9 x 35.6 cm (11 x 14 inches) 98.5176 Walter Romus and His Favourite Friend (Ares and Aphrodite). n.d. 27 9 x 35.6 cm (11 x 14 inches) Glenway Wescott in Robe ca 1928 27 9 x 35.6 cm (11 x 14 inches) 98 5178 John Butler nd 27 9 x 25 4 cm (11 x 10 inches) 98.5179 Rosemary Carver ca. 1935 27 9 x 35.6 cm (11 x 14 inches) 98 5180 Pyramid Mexico 1938 35 6 x 33 cm (14 x 13 inches)

Self-Portrait ca. 1947 27 9 x 35 6 cm (11 x 14 nches) 98 5182 Jacques Guerin, n.d. 279 x 35 6 cm (11 x 14 inches) 98 5183 Portrait of Man nd. 27 9 x 35.6 cm (11 x 14 inches) 98 5184 Cemetary. North Egremont Mass. 27.9 x 35.6 cm (11 x 14 inches) 98.5185 Robert Mapplethorpe Green Bag. 1971 Collage 49 5 x 25.4 cm (19 / x 10 inches) Gift. The Robert Mapplethorpe Foundation 97.4384 Red Bag. 1971 Collage 43 x 19.6 cm (18 / x 7 / inches) Gift. The Robert Mapplethorpe Foundation 97.4385 Black Bag. 1971 Co lage 49.5 x 25.4 cm (19 / x 10 inches) Gift. The Robert Mapplethorpe Foundation 97 4386 Charles and Jim. 1974 Gelatin-silver print 121 9 x 40 6 cm (48 x 16 nches Gift The Robert Mapplethorpe Foundation 97 4387 Philip Glass and Robert Wilson Gelatin-silver print 34 9 x 34 9 cm (13 · x 13 · inches) Gift. The Robert Mapplethorpe Foundation

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Arnold Schwarzenegger. 1976 Gelatin-silver print 35.3 x 35.4 cm (13 ⁷/₈ x 13 ¹⁵/₁₆ inches) Gift. The Robert Mapplethorpe Foundation 97.4389

Tulips. 1977
Gelatin-silver print
35.5 x 35.2 cm (14 x 13 ⅓ inches)
Gift. The Robert
Mapplethorpe Foundation
97.4390

Jim and Tom. Sausalito. 1977
Gelatin-silver print
36.2 x 35.5 cm (14 1/4 x 14 inches)
Gift. The Robert
Mapplethorpe Foundation
97.4391

Phillip Johnson, 1978
Gelatin-silver print
33.7 x 35.5 cm (13 "/16 x 14 inches)
Gift. The Robert
Mapplethorpe Foundation
97.4392

Helmut and Brooks. 1978
Gelatin-silver print
35.5 x 35.5 cm (14 x 14 inches)
Gift. The Robert
Mapplethorpe Foundation
97.4393

Sam Wagstaff. 1979 Gelatin-silver print 35.5 x 35.5 cm (14 x 14 inches) Gift. The Robert Mapplethorpe Foundation 97.4394

Dominick and Elliot, 1979
Gelatin-silver print
35.9 x 35.5 cm (14 15/16 x 14 inches)
Gift. The Robert
Mapplethorpe Foundation

97.4395

Philip. 1979
Gelatin-silver print
35.5 x 35.5 cm (14 x 14 inches)
Gift. The Robert
Mapplethorpe Foundation
97.4396

Tim Scott. 1980
Silver oversized print
76.2 x 76.2 cm (30 x 30 inches)
Gift, The Robert
Mapplethorpe Foundation
97.4397

Dennis Speight, 1980 Gelatin-silver print 35.5 x 35.5. cm (14 x 14 inches) Gift. The Robert Mapplethorpe Foundation 97.4398

William Burroughs, 1981
Gelatin-silver print
51.6 x 38.4 cm (19 1/10 x 15 1/10 inches)
Gift. The Robert
Mapplethorpe Foundation
97.4399

Untitled (Milton Moore). 1981
Gelatin-silver print
38.3 x 38.3 cm (15 1/4 x 15 /4 inches)
Gift. The Robert

Mapplethorpe Foundation 97.4400

Lisa Lyon, 1982
Gelatin-silver print
48.9 x 38.6 cm (19 /4 x 15 1/16 inches)
Gift. The Robert
Mapplethorpe Foundation
97.4401

Cock (Profile). 1983
Gelatin-silver print
48.9 x 38.3 cm (19 1/4 x 15 1/4 inches)
Gift. The Robert
Mapplethorpe Foundation
97.4402

Cock. 1982 Gelatin-silver print 40.6 × 40.6 cm (16 × 16 inches) Gift. The Robert Mapplethorpe Foundation 97.4403 Lisa Lyon. 1982
Gelatin-silver print
37.8 x 37.8 cm (14 / x 14 / inches)
Gift. The Robert
Mapplethorpe Foundation
97.4404

Marty Gibson, 1982
Gelatin-silver print
48.7 x 38.9 cm
(19 '/w x 15 /4 inches)
Gift. The Robert
Mapplethorpe Foundation
97.4405

Ada. 1982
Gelatin-silver print
51.6 x 38.3 cm (19 /4 x 15 /4 inches)
Gift. The Robert
Mapplethorpe Foundation
97.4406

Lawrence Weiner. 1982
Gelatin-silver print
65.3 x 65.3 cm
(25 "/" x 25 "/" inches)
Gift. The Robert
Mapplethorpe Foundation
97.4407

Melia Marden, 1983 Gelatin-silver print 30.9 x 23.5 cm (12 1/4 x 9 1/4 inches) Gift. The Robert Mapplethorpe Foundation 97.4408

Pheasant. 1984
Platinum print
59.7 x 48.6 cm (23 ½ x 19 ¼ inches)
Gift. The Robert
Mapplethorpe Foundation
97.4409

Lydia. 1985
Platinum print
58.7 x 49.6 cm (23 /- x 19 /- inches)
Gift. The Robert
Mapplethorpe Foundation
97.4410

Gun Blast 1985

Platinum print

491 x 49.8 cm (19 % x 19 % inches)

Gift The Robert

Mapplethorpe Foundation

97 4411

Roy Lichtenstein. 1985
Gelatin-silver print
48 9 x 48.9 cm (19 /4 x 19 /4 inches)
Gift. The Robert
Mapplethorpe Foundation
97 4412

Inses, 1986
Platinum print
58.4 x 48 3 cm (23 x 19 inches)
Gift The Robert
Mapplethorpe Foundation
97 4413

Thomas, 1986
Gelatin-silver print
57.8 x 478 cm
(22 / x 18 */- inches)
Gift, The Robert
Mapplethorpe Foundation
97.4414

Thomas. 1986
Gelatin-silver print
48.9 x 48.9 cm (19 /4 x 19 /4 inches)
Gift. The Robert
Mapplethorpe Foundation
97.4415

Calla Lily. 1986
Gelatin-silver print
92.8 x 92 8 cm
(36 / x 36 / inches)
Gift. The Robert
Mapplethorpe Foundation
97.4416

97 4 4 1 7

Mercury. 1986
Gelatin-silver print
491 x 48 6 cm (23 /- x 19 / inches)
Gift. The Robert
Mapplethorpe Foundation

Lisa Marie (Torso). 1987
Platinum print
57.8 x 48 9 cm (23 /•x 18 inches)
Gift. The Robert
Mapplethorpe Foundation
97.4418

Livingston (Chest), 1988
Gelatin-silver print
49 x 49 cm (19 / x 19 / inches)
Gift. The Robert
Mapplethorpe Foundation
97,4419

Eva Amurri. 1988
Gelatin-silver print
58.6 x 49 cm (23 x 19 1/4 inches)
Gift_The Robert
Mapplethorpe Foundation
97.4420

Sleeping Cupid. 1989
Gelatin-silver print
51.7 x 51.5 cm (20 ½ x 20 ¼ inches)
Gift. The Robert
Mapplethorpe Foundation
97.4421

Gentlemen, 1973
Three silver prints in shaped frame, unique
124.5 x 63.5 x 58.4 cm
(49 x 25 x 23 inches)
Gift. The Robert
Mapplethorpe Foundation
98.4422

Jamie. 1974
Gelatin-silver print, unique
50.8 x 40.6 cm (20 x 16 inches)
Gift, The Robert
Mapplethorpe Foundation
98.4423

Slave. 1974
Mixed-media sculpture with silver print unique
50.8 x 40.6 cm (20 x 16 inches)
Gift. The Robert
Mapplethorpe Foundation
98.4424



Robert Mapplethorpe.

John McKendry. 1975 Gelatin-silver print 50.8 x 40.6 cm (20 x 16 inches) Gift. The Robert Mapplethorpe Foundation 98.4425

Rosie, 1976
Gelatin-silver print
50.8 x 40.6 cm (20 x 16 inches)
Gift The Robert
Mapplethorpe Foundation
98 4426

Jim, Sausalito, 1976
Gelatin-silver print
50.8 x 40 6 cm (20 x 16 inches)
Gift, The Robert
Mapplethorpe Foundation
98.4427

Patrice, NYC, 1977
Silver oversized print
76.2 x 76.2 cm (30 x 30 inches)
Gift, The Robert
Mapplethorpe Foundation
98.4428

John, NYC. 1978 Gelatin-silver print 50.8 x 40.6 cm (20 x 16 inches) Gift. The Robert Mapplethorpe Foundation 98.4429

Scott. NYC. 1978
Gelatin-silver print
50.8 x 40.6 cm (20 x 16 inches)
Gift. The Robert
Mapplethorpe Foundation
98.4430

Richard, 1978
Gelatin-silver print
50.8 x 40.6 cm (20 x 16 inches)
Gift, The Robert
Mapplethorpe Foundation
98.4431

Larry, 1979
Gelatin-silver print
50.8 x 40.6 cm (20 x 16 inches)
Gift. The Robert
Mapplethorpe Foundation
98.4432

Alan Lyne, 1979
Gelatin-silver print
50.8 x 40.6 cm (20 x 16 inches)
Gift, The Robert
Mapplethorpe Foundation
98.4433

Lynn Davis. 1979
Gelatin-silver print
50.8 x 40.6 cm (20 x 16 inches)
Gift, The Robert
Mapplethorpe Foundation
98.4434

Tiger Lily. 1979
Silver print with frame, unique
124.5 x 124.5 cm (49 x 49 inches)
Gift. The Robert
Mapplethorpe Foundation
98.4435

Philip Prioleau. 1980
Gelatin-silver print
50.8 x 40.6 cm (20 x 16 inches)
Gift, The Robert Mapplethorpe
Foundation
98.4436

Bruce. 1980 Gelatin-silver print 50.8 x 40.6 cm (20 x 16 inches) Gift, The Robert Mapplethorpe Foundation 98.4437

Lisa Lyon. 1980 Silver oversized print 76.2 x 76.2 cm (30 x 30 inches) Gift, The Robert Mapplethorpe Foundation 98.4438

Ajitto, 1981 Gelatin-silver print 50.8 x 40.6 cm (20 x 16 inches) Gift. The Robert Mapplethorpe Foundation 98.4439

Lisa Lyon, 1981
Gelatin-silver print
50.8 x 40.6 cm (20 x 16 inches)
Gift, The Robert
Mapplethorpe Foundation
98.4440

Cock and Devil. 1982 Gelatin-silver print 50.8 x 40.6 cm (20 x 16 inches) Gift, The Robert Mapplethorpe Foundation 98.4441

Embrace, 1982
Gelatin-silver print
50.8 x 40.6 cm (20 x 16 inches)
Gift. The Robert
Mapplethorpe Foundation
98.4442

Orchid. 1982
Gelatin-silver print
50.8 x 40.6 cm (20 x 16 inches)
Gift. The Robert
Mapplethorpe Foundation
98.4443

Leo Castelli, 1982 Gelatin-silver print 50.8 x 40.6 cm (20 x 16 inches) Gift. The Robert Mapplethorpe Foundation 98.4444

Robert Sherman, 1983 Gelatin-silver print 50.8 x 40.6 cm (20 x 16 inches) Gift. The Robert Mapplethorpe Foundation 98.4445

Doris Saatchi. 1983 Platinum print 50.8 x 40.6 cm (20 x 16 inches) Gift. The Robert Mapplethorpe Foundation 98.4446

Ken Moody. 1984
Color print with black mat and frame, unique
Image: 60.6 x 49.2 cm
(23 '/* x 19 '/* inches):
overall: 78.7 x 68.6 cm
(31 x 27 inches)
Gift. The Robert
Mapplethorpe Foundation
98.4447

Grace Jones, 1984
Gelatin-silver print
50.8 x 40.6 cm (20 x 16 inches)
Gift, The Robert
Mapplethorpe Foundation
98.4448

Raymond. 1985 Platinum print 66 x 55.9 cm (26 x 22 inches) Gift. The Robert Mapplethorpe Foundation 98.4449

Self-Portrait. 1985
Platinum print
66 x 55.9 cm (26 x 22 inches)
Gift. The Robert
Mapplethorpe Foundation
98.4450

Rose with Smoke 1985
Platinum print
66 x 55.9 cm (26 x 22 inches)
Gift The Robert
Mapplethorpe Foundation
98 4451

Willem de Kooning. 1986 Gelatin-silver print 61 x 50.8 cm (24 x 20 inches) Gift. The Robert Mapplethorpe Foundation 98 4452

Lindsay Key. 1985 Gelatin-silver print 50.8 x 40.6 cm (20 x 16 inches) Gift. The Robert Mapplethorpe Foundation 98.4453

Noguchi, 1986 Gelatin-silver print 61 x 50.8 cm (24 x 20 inches) Gift The Robert Mapplethorpe Foundation 98 4454

Orchid. 1986 Gelatin-silver print 61 × 50.8 cm (24 × 20 inches) Gift. The Robert Mapplethorpe Foundation 98.4455 Lucy Ferry. 1986
Gelatin-silver print
61 x 50 8 cm (24 x 20 inches)
Gift, The Robert
Mapplethorpe Foundation
98 4456

Poppy. 1988
Gelatin-silver print
61 × 50.8 cm (24 × 20 inches)
Gift. The Robert
Mapplethorpe Foundation
98.4457

Calla Lily, 1988

Dye-transfer print

76.2 x 61 cm (30 x 24 inches)

Gift. The Robert

Mapplethorpe Foundation

98.4458

Italian Devil. 1988
Platinum print
58.4 × 48 3 cm (23 × 19 inches)
Gift. The Robert
Mapplethorpe Foundation
98.4459

Self-Portrait. 1988
Gelatin-silver print
61 x 50.8 cm (24 x 20 inches)
Gift. The Robert
Mapplethorpe Foundation
98.4460

Conrad Marca-Relli

The Windmill, 1972
Canvas collage
Diptych, 240 x 328.3 cm
(94 / x 129 / inches) overall
Anonymous gift
98.4618

Figure Form. 1958
Canvas collage
88.9 x 134.6 cm (35 x 53 inches)
Anonymous gift
98.4620

Christian Marclay

False Advertising (Rock). 1994
Offset lithograph
90 x 51.8 cm (35 1/6 x 20 1/16 inches)
Gift of the artist
97.4547.1

False Advertising (Classical). 1994 Offset lithograph 59.8 x 27.4 cm (23 */ * x 11 */ * inches) Gift of the artist 97.4547.2

Jack Pierson Stav 1991





Robert Rauschenberg, *Cot.* 1980

False Advertising (French Singer).
1994
Offset lithograph
42.7 x 32.6 cm
(16 15/16 x 12 15/16 inches)
Gift of the artist
97.4547.3

False Advertising (New Age), 1994 Offset lithograph 34.9 x 49.9 cm (13 ½ x 19 ½ inches) Gift of the artist 97.4547.4

False Advertising (Jazz). 1994 Offset lithograph 69.4 x 51 cm (27 ⁵/₁₆ x 20 ¹/₁₆ inches) Gift of the artist 97.4547.5

Carlo Maria Mariani

L'imponderabile, 1997 Oil on canvas 179.7 x 165.1 cm (70 ¾ x 65 inches) Gift, Nicola Bulgari 98.4614

Gordon Matta-Clark

Study for Office Baroque, 1977 Ink and crayon on contact sheet 30.2 x 23.8 cm (11 ½ x 9 ½ inches) Gift, Estate of Gordon Matta-Clark 98.5204

John McCracken

New World, 1992 Polyester resin, fiberglass, and plywood 27.9 x 1889.8 x 48.3 cm (11 x 744 x 19 inches) Gift, David Zwirner Gallery 97.4562

Robert Moskowitz

The Mittens, 1980–81
Oil on canvas
99.1 x 365.8 cm (39 x 144 inches)
Gift, Lewis Zachary Cohen
98.4619

Dennis Oppenheim

Formula Compound
(A Combustion Chamber):
(An Exorcism) From the Fireworks
Series Project for the Goddard
Rocketry Memorial, Worcester, MA,
1982
Pencil and oil wash on paper
97.8 x 127.2 cm (38 ½ x 50 inches)
Gift, Dr. Marilyn JS Goodman
98.4615

Jack Pierson

Stay, 1991 Plastic sign lettering Dimensions variable Gift. Eileen and Michael Cohen 97.4612.a-.d

Robert Rauschenberg

Blue Line Swinger (Illegal Tender L.A.). 1991 Twelve-color lithograph on Dieu Donne charcoal grey paper 76.2 x 174 cm (30 x 68 ½ inches) Anonymous gift 97.4613.a-.c

Untitled (Self-Portrait), 1979
Solvent transfer on paper with
watercolor, crayon, fabric, and tape
28.6 x 129.5 cm (11 1/4 x 51 inches)
Gift of the artist in honor of the
Robert Rauschenberg Foundation
98.5218

Yellow Body, 1968
Solvent transfer on paper with pencil. watercolor, gouache, and wash
57.15 x 76.2 cm (22 ½ x 30 inches)
Gift of the artist in honor of the Robert Rauschenberg Foundation 98.5219

Untitled (Hotel Bilbao), ca. 1952 Engravings, printed paper, paper, fabric, pencil, and glue on paper, mounted on paperboard 26 x 28.6 cm (10 1/4 x 11 1/4 inches) Gift of the artist in honor of the Robert Rauschenberg Foundation 98.5220

Cot. 1980

Solvent transfer on two sheets of paper with acrylic and fabric 114.3 x 78.74 cm (45 x 31 inches)

Gift of the artist in honor of the Robert Rauschenberg Foundation 98.5221

Untitled, 1952
Transfer wash, pencil, and collage on paper
27.94 x 21.3 cm (11 x 8 ⅓ inches)
Gift of the artist in honor of the
Robert Rauschenberg Foundation
98.5222

Talisman Freeze 1979
Solvent transfer fabric collage and paper with lithography
106.7 x 80.6 cm (42 x 31 % inches)
Gift of the artist in honor of the
Robert Rauschenberg Foundation

Tanzinger 1990
Acrylic on paper
80 x 105.4 cm (31 / x 41 / inches)
Gift of the artist in honor of the
Robert Rauschenberg Foundation
98 5224

Untitled. 1974
Solvent transfer, cheesecloth
collage, and paper
127 x 61 cm (50 x 24 inches)
Gift of the artist in honor of the
Robert Rauschenberg Foundation
98 5225

David Salle

Zeitgeist Painting #1, 1982 Oil and acrylic on canvas 396 2 x 297.2 cm (156 x 117 inches) Gift, Ivan and Zoya Gerhath 97 4561

Julian Schnabel

Flaying of the Unjust Judge. 1987 Oil on tarpaulin 320 × 320 cm (126 × 126 inches) Gift Ivan and Zoya Gerhath 97 4560

Glen Seator

Sculpture or Base for French Desk and Receptionist. 1998 Brick glass limestone wood. and teel 243 8 x 243 8 x 335 3 cm .96 x 96 x 132 inches) Anonymous gift 98 4621



Cindy Sherman, Untitled Film Still #58 1980

Cindy Sherman

Untitled. #110. 1982
Color photograph
114.9 x. 76.2 cm (45 /4 x 30 inches)
Gift. Ivan and Zoya Gerhath
97.4559

Untitled Film Still. #58. 1980 Black-and-white photograph 20.3 x 25.4 cm (8 x 10 inches) Gift. Ginny Williams 97 4611

Jose Maria Sicilia

Untitled. 1989
Acrylic on canvas
240.4 x 240.4 cm
(94./.x 94.// inches)
Gift, Mr and Mrs.
Joseph A. Helman
98 5251

Susana Solano

De espaldas a la pared. 1986 Iron 183 x 215 x 215 cm (72 / x 84 | x 84 | Inches) Gift, Jay Chiat Foundation 98 4640 a- c Bany de les Cariàtides no. 2. 1988 Iron 88 x 277 x 168 cm (34 / x 109 / x 66 / Inches) Gift Jay Chiat Foundation 98.4641.a-.d

Aquí estoy. 1986 Iron and lead 82 x 153 x 153 cm (32 1/4 x 60 1/4 x 60 1/4 inches) Gift, Jay Chiat Foundation 98,4642

Frank Stella

Hatra III. 1967
Polymer and fluorescent
polymer paint on canvas
304.8 x 609.6 x 7.6 cm
(120 x 240 x 3 inches)
Gift. The Douglas S. Cramer
Foundation
97.4557

M. R. Taylor

Sake 1967 Acrylic, paper, and sand on canvas 195 6 x 129 5 cm (77 x 51 inches) Anonymous gift 98.5186 Pouilly-Fuisse, 1967 Acrylic, paper, and sand on canvas 195.6 x 129.5 cm (77 x 51 inches) Anonymous gift 98.5187

Arrows of Time. 1986–87 Acrylic, oil crayon, and pastel on canvas 86.4 x 132 cm (34 x 52 inches) each Anonymous gift 98.5188.a..b

Barcelona Lady, 1988
Acrylic and oil crayon on canvas
Two canvases, diameter 121.9 cm
(48 inches) each
Anonymous gift
98.5189.a. .b

Energy Exchanges, 1987
Acrylic and oil crayon on canvas
Two canvases, diameter 121.9 cm
(48 inches) each
Anonymous gift
98.5190.a., b

Man on the Moon, 1969
Tapestry
182.9 x 228.6 cm (72 x 90 inches)
Anonymous gift
98.5191

Portrait of Attorney General Herbert Brownell, 1989 Acrylic, paper, plastic, and metal on canvas 127 x 76.2 cm (50 x 30 inches) Anonymous gift 98.5192

Newton. 1989
Acrylic, pencil, and paper on
Masonite
67.3 x 80 cm (26 ½ x 31 ½ inches)
Anonymous gift
98.5193

Portrait of Jeane in Saint-Remy. 1988 Acrylic, ink, and pastel on paper 29.2 x 248 cm (11 ½ x 9 ¼ inches) Anonymous gift 98.5194

From My Terrace with the Alpilles in the Background (Les Alpilles Saint-Remy), 1988
Charcoal and pencil on tissue paper 29.2 x 248 cm (11 1/2 x 9 3/4 inches)
Anonymous gift 98.5195

Puligny-Montrachet. 1966
Acrylic, paper, and sand on
Masonite
24.8 x 19 cm (9 1/4 x 7 1/2 inches)
Anonymous gift
98.5196

Portal of Les Beaux, 1988
Acrylic, ink, and pastel on paper
27.3 x 22.2 cm (10 ³/₄ x 8 ³/₄ inches)
Anonymous gift
98.5197

Venezia I. 1988 Ink and pastel on paper 35.6 x 29.2 cm (14 x 11 ½ inches) Anonymous gift 98.5198

Venezia III. 1988
Pastel and pencil on paper
29.2 x 22.9 cm (11 ½ x 9 inches)
Anonymous gift
98.5199

"Merci Beaucoup"/Saint-Remi de Provence, 1986 Ink on paper 29.8 x 21 cm (11 1/4 x 8 1/4 inches) Anonymous gift 98.5200

Untitled. 1968
Acrylic and paper on board
27.3 x 16.8 cm (10 ³/₄ x 6 ⁵/₈ inches)
Anonymous gift
98.5201

Venezia II, 1988
Pastel and pencil on paper
24.1 x 21.6 cm (9 ½ x 8 ½ inches)
Anonymous gift
98.5202

Tree in Saint-Remy, 1988
Charcoal and pencil on tissue paper 29.2 x 24.8 cm (11 ½ x 9 ¾ inches)
Anonymous gift
98.5203

Franz West

Untitled. 1982
Epoxy and plaster on wood and cardboard
292.1 x 62.9 x 46.4 cm
(115 x 24 ½ x 18 ¼ inches)
Gift to the International
Director's Council from the
Austrian Advisory Board
97.4526

Other acquisitions

Martin Ramirez

Untitled. 1954
Pencil, colored pencil, crayon.
and watercolor on paper
84.3 x 60.7 cm
(33 ½ x 23 ½ inches)
97.4601

Untitled, 1954
Pencil, colored pencil, collage, and crayon on paper
66.3 x 76.5 cm
(26 ½ x 30 ½ inches)
97.4602

Untitled, ca. 1950s
Pencil, colored pencil, crayon, and watercolor on paper
91 x 60.9 cm (35 3/16 x 24 inches)
97.4603

Untitled. 1954
Pencil, colored pencil, crayon,
watercolor, and collage on paper
61 x 91.5 cm (24 ½ x 35 ½,6 inches)
97.4604

Untitled ca 1950s
Pencil, crayon, colored pencil, and watercolor on paper
911 x 61 cm (35 / x 24 inches)
97.4605

Untitled. ca 1950s
Pencil, colored pencil, crayon.
and collage on paper
93.8 x 47.3 cm
(36. / x 18. / inches)
97.4606

Untitled. 1954
Pencil, colored pencil, and crayon on paper
122.7 x 60.8 cm
(48 ½ x 23 ½ inches)
97.4608

Untitled. 1954
Pencil. colored pencil, crayon, and watercolor on paper
91 4 x 104.8 cm (36 x 41 /4 inches)
97 4609

Untitled. 1954
Pencil. colored pencil, watercolor, and crayon on paper
132.6 × 60.8 cm
(52 / × 23 / inches)
97.4610

Jean Xceron

Untitled. n.d.
Oil pencil on linoleum
48.3 x 146.1 cm (19 x 57 √ inches)
974599

Untitled. n d
Oil pencil on linoleum
54 6 x 1473 cm (21 / x 58 inches)
97 4600

Guggenheim Museum Bilbao

Txomin Badiola

Family Plot. Second Version (Complot de familia, 2° versión), 1993-95 Wood. glass, rope, and photographs 3.3 x 1.37 x 2.41 m (10 feet 9 /10 inches x 4 feet 5 /10 inches x 7 feet 10 /10 inches) Guggenheim Bilbao Museoa

Miquel Barceló

Le Déluge, 1990 Mixed media on canvas 2.30 x 2.85 m (7 feet 6 % inches x 9 feet 4 % inches) Guggenheim Bilbao Museoa 1997.16

Cabrit i cabrida, 1992
Mixed media on canvas
2.97 x 2.46 m
(9 feet 8 15/16 inches x 8 feet 1/16 inch)
Gift, Galerie Bruno Bischofberger
Guggenheim Bilbao Museoa
1997.24

Jean-Michel Basquiat

Man from Naples, 1982 Acrylic and collage on wood 1.22 x 2.45 m (4 feet x 8 feet 1/16 inch) Guggenheim Bilbao Museoa 1997.17

Moses and the Egyptians, 1982 Acrylic and oil stick on canvas 185 x 137 cm (72 / • x 53 / Inches) Gift. Bruno Bischofberger Guggenheim Bilbao Museoa 1997 25

Christian Boltanski

Humans. 1994
Photographs and lights
Dimensions variable
Guggenheim Bilbao Museoa
1998.01

Eduardo Chillida

Lo profundo es el aire. 1996 Alabaster 94 × 122 × 124 cm (37 × 48 × 48 "/10 inches) Guggenheim Bilbao Museoa 1997 20

Besarkada XI. 1996 Steel 260 x 88 x 108 cm (102 3/4 x 34 5/4 x 42 1/2 inches) Guggenheim Bilbao Museoa 1997.21

Espacio para el espíritu. 1995 Pink granite 173 x 85 x 91 cm (68 / x x 33 / / x x 35 / / inches) Guggenheim Bilbao Museoa 1997.22

Consejo al espacio V. 1993 Steel 3.05 x 1.43 x 2.07 m (10 feet x 4 feet 8 % inches x 6 feet 9 % inches) Guggenheim Bilbao Museoa 1997 23

Francesco Clemente

La stanza della madre. 1995–97 Oil and tempera on linen Seventeen panel cycle, dimensions variable Guggenheim Bilbao Museoa 1997.05.a-.p



Installation view of *The Guggenheim Museums* and the Art of *This Century*.
Guggenheim Museum Bilbao, 1997–98

Enzo Cucchi

Deposito occidentale. 1986
Oil on canvas and metal
2.35 x 6.9 m
(7 feet 8 ½ x inches x
22 feet 7 ½ inches)
Gift, Galerie Bruno Bischofberger
Guggenheim Bilbao Museoa
1997.27

Jim Dine

Three Red Spanish Venuses, 1997
Steel covered with styrofoam, nylon lattice, and red acrylic latex finish
Three elements, 762 cm
(300 inches) high
Guggenheim Bilbao Museoa
1997.04.a-c

Gilbert and George

Waking, 1984
Photo-piece
3.63 x 11.11 m
(11 feet 10 ¹⁵/₁₆ inches x
36 feet 5 ³/₈ inches)
Guggenheim Bilbao Museoa
1997.28

Jenny Holzer

Installation for Bilbao. 1997 Electronic LED sign columns Site-specific dimensions Guggenheim Bilbao Museoa 1997.06

Cristina Iglesias

Untitled (Jealousy II)
(Sin título [Celosía II]), 1997
Wood, resin, and bronze powder
2.60 × 3.50 × 3.00 m
(8 feet 6 ³/₆ inches × 11 feet
5 ¹³/₁₆ inches × 9 feet 10 ¹/₆ inches)
Guggenheim Bilbao Museoa
1998.02

Prudencio Irazabal

Untitled #767, 1996
Acrylic on canvas on wood
2.11 x 3.46 m
(6 feet 11 ½ inches x
11 feet 4 ¼ inches)
Guggenheim Bilbao Museoa
1997.03



Yves Klein

Large Blue Anthropometry.

ANT 105 (La Grande

Anthropométrie bleue.

ANT 105). ca. 1960

Blue pigment and synthetic resin
on paper on canvas
2 80 x 4 28 m

'9 feet 2 /• inches x 14 feet / inch)

Guggenheim Bilbao Museoa
1997 08

Fire Fountain. 1961
Fire
Site-specific dimensions
Guggenheim Bilbao Museoa
1997 32

Jeff Koons

Puppy. 1992
Stainless steel, soil, and flowering plants
12.40 × 12.40 × 8 20 m
(40 feet 8 / inches × 40 feet 8 / inches × 26 feet 10 3/1/16 inches)
Guggenheim Bilbao Museoa
1997.29

Jannis Kounellis

Untitled. 1988
Steel panels with coal and burlap sacks
Dimensions variable
Guggenheim Bilbao Museoa

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Sol Lewitt

Wall Drawing # 831 (Geometric Forms), 1997 Acrylic Site-specific dimensions Guggenheim Bilbao Museoa 1998.03

Juan Luis Moraza

Ecstasy. Status, Statue
(Éxtasis, Status, Estatua). 1994
Synthetic resin
.1 x 4 x 4 m (3 / 6 inches x 13 feet
1 /. inches x 13 feet 1 / 2 inches)
Guggenheim Bilbao Museoa
1997.02

Robert Motherwell

Iberia. 1958
Oil on canvas
1.79 x 2.27 m (5 feet 10 ½. Inches x
7 feet 5 ⅓ inches)
Guggenheim Bilbao Museoa
1997.12

The Voyage: Ten Years After. 1961 Acrylic on canvas 1.73 x 5.21 m (5 feet 8 / inches x 17 feet 1 / inches) Guggenheim Bilbao Museoa 1997 13

Phoenician Red Studio. 1977
Acrylic and charcoal on canvas
2.18 x 4 88 m (7 feet 1 /- inches x
16 feet /- inch)
Guggenheim Bilbao Museoa
199714

Juan Muñoz

Shadow and Mouth (Sombra y boca), 1996 Polyester resin, cloth. pigment, and motor Dimensions variable Guggenheim Bilbao Museoa 1997.30

Sigmar Polke

Kathreiner's Morning Milk (Kathreiners Morgenlatte), 1980 Acrylic. wood. mixed media, and framed collage on canvas and cloth 2.3 x 3.1 m (7 feet 6 % inches x 10 feet 2 1/16 inches) Guggenheim Bilbao Museoa 1997.07

Robert Rauschenberg

Barge, 1962-63 Oil and silkscreened ink on canvas 202.9 × 980.4 cm (79 ⁷/₈ x 386 inches) Guggenheim Bilbao Museoa and Solomon R. Guggenheim Museum, New York, with additional funds contributed by Thomas H. Lee and Ann Tenenbaum, Ulla Dreyfus-Best, Norma and Joseph Saul Philanthropic Fund, Elizabeth Rea. Eli Broad, Dakis Joannou, Peter Norton, Peter Lawson-Johnston, Michael Wettach, Peter Littmann. Tiqui Atencio, Bruce and Janet Karatz, Giulia Ghirardi Pagliai, and the International Director's Council and Executive Committee Members: Eli Broad, Elaine Terner Cooper, Ronnie Heyman, J. Tomilson Hill, Dakis Joannou, Barbara Lane, Robert Mnuchin, Peter Norton, Thomas Walther, Ginny Williams 1997.10

James Rosenquist

Flamingo Capsule, 1970
Oil on canvas and aluminized Mylar
2.9 x 7.01 m
(9 feet 6 ½ inches x 23 feet)
Guggenheim Bilbao Museoa
1997.09

Julian Schnabel

Spain. 1986
Oil, plates, and Bondo on wood
3.23 x 5.8 m
(10 feet 7 ½ inches x
19 feet ½ inches)
Guggenheim Bilbao Museoa
1997.18

Fakires, 1993
Oil, resin, and cardboard on cotton dropcloth
2.74 x 2.14 m
(8 feet 11 1/2 inches x 7 feet 1/4 inch)
Gift, Galerie Bruno Bischofberger
Guggenheim Bilbao Museoa
1997.26

Yves Klein, *Fire Fountain*, 1961, Installed at the Guggenheim Museum Bilbao

Susana Solano

Jaosokor, 1997 Iron, PVC, cord, and photograph .63 x 4.26 x .64 m (2 feet ¹³/₁₆ inch x 13 feet 11 ³/₁ inches x 2 feet 1 ³/₁₆ inches) Guggenheim Bilbao Museoa 1998.04.a-d

Antoni Tàpies

Ambroisie, 1989
Mixed media on canvas
2 x 6 m
(6 feet 6 1/4 inches x 19 feet
8 1/4 inches)
Guggenheim Bilbao Museoa
1997.11

Francesc Torres

Too Late for Goya. 1993
Video, sound, fiberglass figure, television, stereo effects processor, and a reproduction of an engraving by Goya 9 x 18 m
(29 feet 6 %/15 inches x 59 feet "/16 inch)
Guggenheim Bilbao Museoa 1997.33



Darío Urzay

En una (Microverso I) fracción, 1997 Mixed media on wood 1 70 x 8 50 m (5 feet 6 / inches x 27 feet 10 / inches) Guggenheim Bilbao Museoa 1997 15

Andy Warhol

One Hundred and Fifty
Multicolored Marilyns, 1979
Acrylic and silkscreen on canvas
2.01 x 10.55 m
(6 feet 7 / inches x
34 feet 7 % inches)
Guggenheim Bilbao Museoa
1997.19

Deutsche Guggenheim Berlin

James Rosenquist

The Swimmer in the Econo-mist (painting 1), 1997–98
Oil on canvas
Four sections, 3.50 x 6.10 m.
4.02 m x 6.10 m at center
(11 feet 6 inches x 20 feet:
13 feet 2 / inches x 20 feet
at center)
Commissioned by Deutsche
Bank AG in consultation with the
Solomon R. Guggenheim
Foundation for the Deutsche
Guggenheim Berlin 1.98.1.A-.D

The Swimmer in the Econo-mist (painting 2), 1997
Oil on canvas
Six sections, 3.5 x 14.60 m
(11 feet 6 inches x 48 feet)
Commissioned by Deutsche
Bank AG in consultation with the
Solomon R. Guggenheim
Foundation for the Deutsche
Guggenheim Berlin
2.98.2.A-.F

The Swimmer in the Econo-mist (painting 3). 1997–98
Oil on canvas
Eleven sections. 3.5 x 27.50 m
(11 feet 6 inches x 90 feet 4 inches)
Commissioned by Deutsche
Bank AG in consultation with the
Solomon R. Guggenheim
Foundation for the Deutsche
Guggenheim Berlin
3.98 3.A– K

Study for *The Swimmer in the Econo-mist* (painting 1), 1997
Lithographic tusche, ink, and pencil on Mylar
20 /4 x 26 /4 inches
Commissioned by Deutsche
Bank AG in consultation with the
Solomon R. Guggenheim
Foundation for the Deutsche
Guggenheim Berlin
4 98

Study for *The Swimmer in the Econo-mist* (painting 1). 1997
Lithographic tusche and colored chalk on Mylar
50.8 × 66.7 cm (20 × 25 / inches)
Commissioned by Deutsche
Bank AG in consultation with the Solomon R. Guggenheim
Foundation for the Deutsche
Guggenheim Berlin

Study for The Swimmer in the Econo-mist (painting 3). 1996-97 Lithographic tusche and colored ink on Mylar 40.6 x 70.5 cm (16 x 27 ³/₄ inches) Commissioned by Deutsche Bank AG in consultation with the Solomon R. Guggenheim Foundation for the Deutsche Guggenheim Berlin 6.98

Study for *The Swimmer in the Econo-mist* (painting 2). 1997
Lithographic tusche and pencil on Mylar
51.1 x 133.0 cm
(20 1/10 x 52 1/10 inches)
Commissioned by Deutsche
Bank AG in consultation with the Solomon R. Guggenheim
Foundation for the Deutsche
Guggenheim Berlin
7.98

Study for The Swimmer in the Econo-mist (painting 3). 1996-1997
Lithographic tusche and ink on Mylar
40.0 x 116.5 cm
(15 1/4 x 45 1/4 inches)
Commissioned by Deutsche
Bank AG in consultation with the Solomon R. Guggenheim
Foundation for the Deutsche
Guggenheim Berlin
8 98

Study for *The Swimmer in the Econo-mist* (painting 3), 1996–97 Lithographic tusche and pencil on Mylar 42.2 x 92.1 cm (16 ⁵/₈ x 36 ¹/₄ inches) Commissioned by Deutsche Bank AG in consultation with the Solomon R. Guggenheim Foundation for the Deutsche Guggenheim Berlin 9.98

Study for *The Swimmer in the Econo-mist* (painting 3), 1996–97 Lithographic tusche and pencil on Mylar 41.3 x 116.2 cm (16 ½ x 45 ¾ inches) Commissioned by Deutsche Bank AG in consultation with the Solomon R. Guggenheim Foundation for the Deutsche Guggenheim Berlin

Study for *The Swimmer in the Econo-mist* (painting 3), 1997
Pencil, colored pencil, marker, and collage on Arches paper
47.0 x 95.3 cm (18 ½ x 37 ½ inches)
Commissioned by Deutsche Bank
AG in consultation with the
Solomon R. Guggenheim
Foundation for the Deutsche
Guggenheim Berlin
11.98

Study for *The Swimmer in the Econo-mist* (paintings 1 and 3). 1997 Pencil on Arches paper 55.2 x 126.4 cm (21 ³/₄ x 49 ³/₄ inches) Commissioned by Deutsche Bank AG in consultation with the Solomon R. Guggenheim Foundation for the Deutsche Guggenheim Berlin 12.98 Collage study for *The Swimmer* in the Econo-mist (painting 2), 1997
Pencil and collage on paper
35.6 x 121.0 cm (14 x 47 ½ inches)
Commissioned by Deutsche
Bank AG in consultation with the
Solomon R. Guggenheim
Foundation for the Deutsche
Guggenheim Berlin
13.98

Collage study for *The Swimmer* in the Econo-mist (painting 1), 1997
Pastel, pencil, ballpoint pen, marker, oil, and collage on paper
43.2 x 59.1 cm (17 x 23 ½ inches)
Commissioned by Deutsche
Bank AG in consultation with the
Solomon R. Guggenheim
Foundation for the Deutsche
Guggenheim Berlin
14.98

Collage study for *The Swimmer* in the Econo-mist (painting 3), 1996–97
Pencil, ballpoint pen. oil, and collage on paper
Two sections, 0.4 x 2.3 cm
(16 ³/₀ x 88 ³/₀ inches) overall
Commissioned by Deutsche
Bank AG in consultation with the
Solomon R. Guggenheim
Foundation for the Deutsche
Guggenheim Berlin
15.98





Loans and transfers

Works from the Solomon R. Guggenheim Foundation were sent in 1997–98 to the following institutions: Akron Art Museum Ohio Art Gallery of Ontario, Toronto Art Gallery of Windsor Ontario Art Life Ltd . Tokyo Austrian Museum of Applied Arts. Baltimore Museum of Art Brooklyn Museum of Art. New York Brücke-Museum. Berlin Bunkamura Museum of Art. Tokyo C.A.P.C. Musée d'Art Contemporain, Bordeaux Leo Castelli Gallery. New York The Corcoran Gallery of Art. Washington, D.C. Dallas Museum of Art Deste Foundation, Center for Contemporary Art, Athens Deutsche Guggenheim Berlin The Fine Arts Museums of San Francisco, Palace of the Legion of Honor Fondation Pierre Gianadda Martigny, Switzerland Fondazione Antonio Mazzotta. Milan Fondo per l'Ambiente Italiano, Fundació Antoni Tàpies, Barcelona Fundació Joan Miró, Barcelona Fundación Eugenio Granell, Santiago de Compostela. Spain Fundación Juan March. Madrid Fundacion la Caixa, Barcelona Galerie National du Jeu de Paume, Paris Martin Gropius Bau, Berlin Guggenheim Museum Bilbao Hamburger Kunsthalle Hayward Gallery, London Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Institute of Contemporary Art. University of Pennsylvania. Philadelphia IVAM Centro Julio González. Valencia, Spain Jewish Museum, New York

Herbert F Johnson Museum of Art Cornell University Ithaca New York Kimbell Museum of Art. Fort Worth, Texas Jan Krugier Gallery, New York Kunsthalle Tubingen, Germany Kunsthalle Wien Kunstmuseum Bern Kunstmuseum Wolfsburg. Germany Los Angeles County Museum of Art Louisiana Museum of Modern Art. Humlebaek. Denmark The Robert Mapplethorpe Foundation, New York The Maryland Institute. College of Art: Decker, Meyerhoff, and Pinkard Galleries, Baltimore Marion Koogler McNay Art Museum, San Antonio The Menil Collection, Houston Miami Art Museum of Dade County Milwaukee Art Museum Moderna Museet Stockholm Musée d'Art Moderne de la Ville de Paris Musée des Beaux-Arts de Montréal Musée National d'Art Moderne. Centre Georges Pompidou. Paris Musée National de la Cooperation Franco-Americaine, Blerancourt France Musées de Marseille Museo de Arte Contemporaen. Barcelona Museo de Monterrey. Mexico Museo del Palacio de Bellas Artes. Mexico City Museo Nacional Centro de Arte Reina Sofía, Madrid Museo Thyssen-Bornemisza. Madrid Museum am Ostwall. Dortmund Germany Museum Ludwig. Cologne Museum Moderner Kunst Stiftung Ludwig, Vienna Museum of American Folk Art New York Museum of Contemporary Art Los Angeles

Previous two pages: Wirk from
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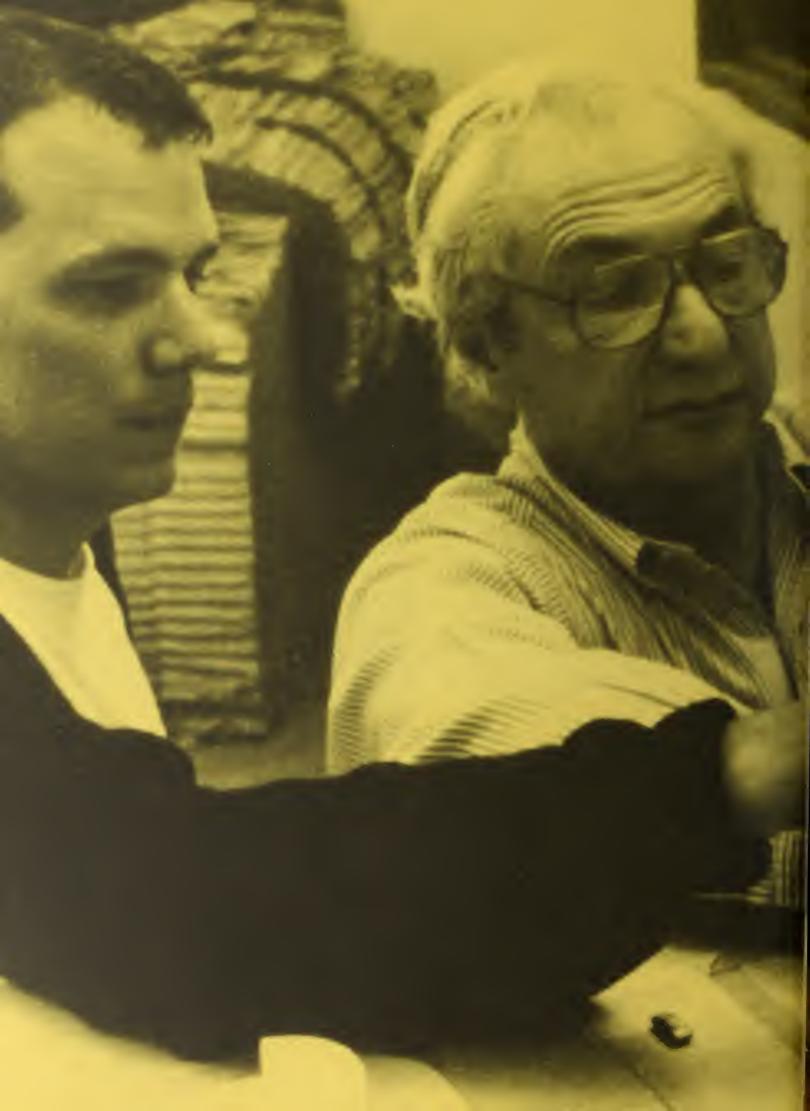
Museum of Contemporary Art. Tokyo Museum of Fine Arts, Boston Museum of Modern Art, New York Nagoya City Art Museum, Japan National Gallery of Art, Washington, D.C. National Gallery, Modern Gallery, Prague National Gallery of Canada. Ottawa National Museum of Art, Osaka National Picture Gallery and Alexander Soutzos Museum, Athens Neue Nationalgalerie, Berlin The New Museum of Contemporary Art, New York Pace Wildenstein, New York Palazzo delle Esposizioni, Rome Palazzo Grassi, Venice Palazzo Fortuny, Venice Palazzo Medici Riccardi, Florence Palazzo Te, Mantua Parrish Art Museum, Southampton. New York Pollock-Krasner House. East Hampton, New York Retretti Art Center, Punkaharju, Finland San Francisco Museum of Modern Art Skirball Cultural Center and Museum, Los Angeles Staatliche Galerie Moritzburg Halle. Germany Staatsgalerie Stuttgart The State Hermitage Museum, St. Petersburg, Russia Stedelijk Museum, Amsterdam Stiftung Haus der Kunst GmbH, Munich Tate Gallery, London Tibor de Nagy Gallery, New York Tokyo Metropolitan Museum of Photography UCLA at the Armand Hammer Museum of Art and Cultural Center, Los Angeles University Art Museum and Pacific

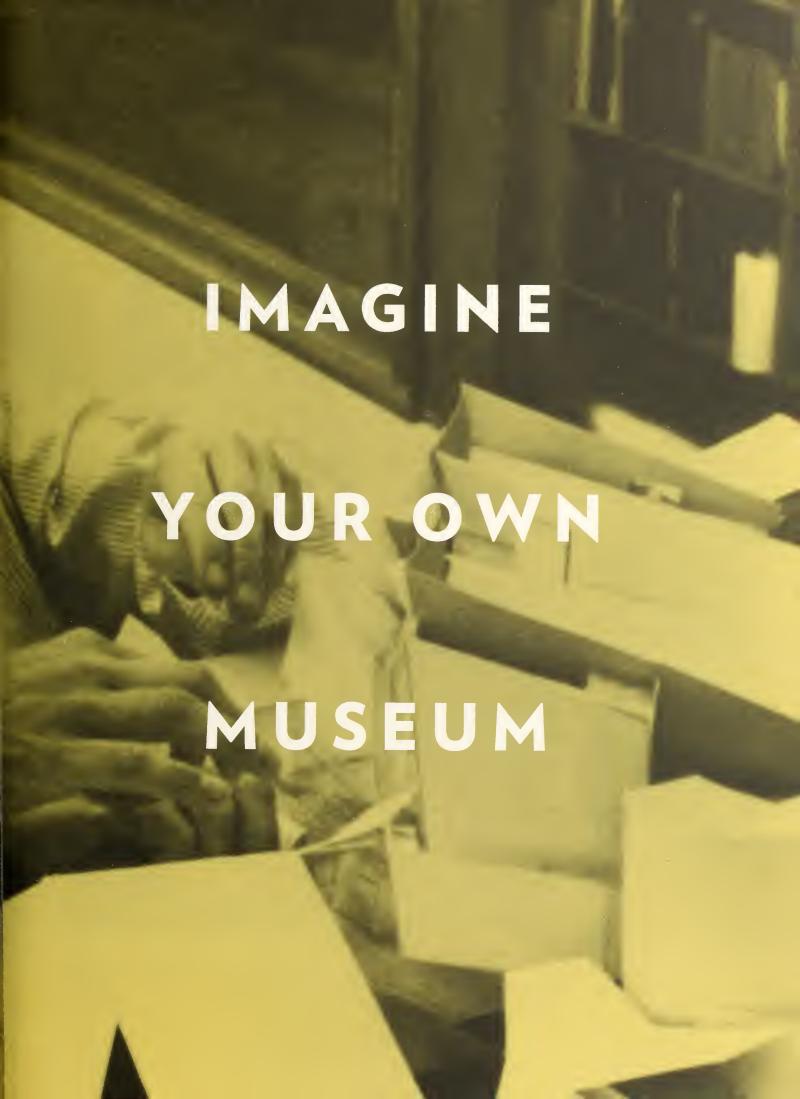
Film Archive, Berkeley, California

Vereinigung Bildender Künstler
Wiener Secession, Vienna
Virginia Museum of Fine Arts,
Richmond
The Andy Warhol Museum,
Pittsburgh
Weatherspoon Art Gallery,
Greensboro, North Carolina
Whitney Museum of American Art.
New York
Jane Voorhees Zimmerli Art
Museum, Rutgers,
State University of New Jersey,
New Brunswick



Installing *The Art of the Motorcycle*. Solomon R. Guggenheim Museum, 1998





Education

Education is an integral part of the Guggenheim's mission. The museum offers a wide array of programs for all audiences lectures, symposial special tours. films, family programs, and innovative ongoing series for the general public: special viewings, courses, and workshops for educators, and unique offerings for scholars and other museum professionals. The educational programs of the Guggenheim span many continents and many constituencies. From the international adaptation of the in-school program Learning Through Art/. The Guggenheim Museum Children's Program to the creation of countless education materials and programs, the Guggenheim constantly strives to engage in outreach activities that will broaden the scope of the museum and make art accessible to new and diverse audiences.

Each special exhibition is accompanied by a wide array of programming aimed at supporting the guiding curatorial vision for each exhibition. The Guggenheim's award-winning educational materials include printed family activity guides, educator's packets, curriculum guides, and books. In addition, each special exhibition is accompanied by lectures, events, workshops, films, and many other special programs designed to reach a wide range of audiences.

Looking ahead, the Guggenheim's Education Department seeks to increase the production of its publications in all media, including print and on-line publishing; amplify the reach of its educational public programs through video

teleconferencing. Webcast, and other technologies, and continue to be at the forefront of expanding the museum's role as a vital educational resource for the local community and the world.



Childre participating in the SoHo Tots program

Previous two pages: Frank Gehry working with an autant in his tudio





Guggenheim Museum interns visiting *The Art of the Motorcycle*. Solomon R. Guggenheim Museum, 1998

Robert Rauschenberg signing a copy of the catalogue for his retrospective, Sept. 27, 1997

1997

Exhibition-related programs

In conjunction with A Century of Sculpture: The Nasher Collection

Programs for educators and families

February 25 Educator's Viewing

March 15 Educator's Course: The Elements of Modern Sculpture

In conjunction with

Reversible Destiny —Arakawa/Gins

Tours and lectures

July 23 "Lost in Space" Mark Wigley

GALLERY TOURS

July 24 and 31, August 7 and 14

Christina Yang

In conjunction with From
Dürer to Rauschenberg:
Masterworks from the
Albertina and the Guggenheim

Tours and lectures

A CURATORIAL EYE June 22 Clare Bell

July 9
"The ABCs of Drawing"
Paul Werner

Performances

June 21 and 22
"Albertina Concerts"

Dr. Konrad Oberhuber, conductor

In conjunction with
Bill Viola: Fire, Water, Breath

Lectures and symposia

February 20 "The Projected Image" John G. Hanhardt and Raymond Bellour

February 14
"The Peter B. Lewis Critical Issues
Forum: Truth in Art? Audio/
Visual/Verbal"
Laurie Anderson, Gary Hill.
Paul Auster, and David Reed

In conjunction with Robert Rauschenberg: A Retrospective

Lectures and symposia

October 21
"Encounters with Rauschenberg"
Leo Steinberg

November 12
"Robert Rauschenberg: Acting in the Gap between Art and Life" Lewis Kachur



Guggenheim Education
Department staff member

NEFFE

October 15
Innovations Rauschenberg and
Materials
Elisabeth Bardt-Pellerin

A ELRATORIAL LYP

November 2 and December 7 Susan Davidson

Films

L'NCHT ME EL MS

October 1. 4, 18, 22, and 25
Robert Rauschenberg:
An Open Score
Barbro Schultz

November 1, 5, 8, 15, 19, 22, 26, and 29 The Art of Performance Ultan Guilfoyle

December 3, 10, 13, 17, 20, and 27
Robert Rauschenberg:
Becoming an Artist
Chris Grandlund

Programs for families and educators

FAMULT TOURS AND WORKSHOPS
October 19
"Combines"
Nancy Modlin Katz

November 16 The Environment and World Peace Nancy Modlin Katz

October 18 Educator's Course

Non-exhibition programs

Lectures and symposia

March 29
"Twentieth-century SculptureA Mirror with a Thousand Faces"
Suzanne Boettger

April 16
"Meet the Artist: A Lecture with Photographer Franco Fontana"

May 3
"In Any Event. 8 on 8"
Eight critics discuss eight buildings: participants included Luis
Fernandez-Galiano, Sylvia Lavin,
Herbert Muschamp, and
Sarah Whiting

SPEAKING DIGITAL

May 7
"The Creative Possibilities of Digital Technology"
Timothy Druckrey and John G. Handhardt

Performances

THE SALZBURG FEST VAL/
NEW YORK
April 19 and 20
Pierrot Lunaire and Quatuor pour
la fin du temps
Conducted by Mathis Dulack

April 23
"Robert Wilson's Theater"
The director on his work;
a Works & Process presentation

April 24 Soprano Catherine Malfitano accompanied by pianist William Bolcom

WORKS & PROCESS

A performing-arts series that presents excerpts of works with discussions among artistic collaborators

February 27
"Scelsi and Friends"
Musicologist Heinz-Klaus Metzger:
with Frances Marie Uitti, cello;
Aki Takahashi, piano; Anthony Burr,
clarinet; and Mark Dresser,
double bass

March 27
The St Matthew Passion
Director Jonathan Miller on the
production at the Brooklyn
Academy of Music

April 13 and 14

The Visit

Paul Kellogg, general director of the New York City Opera, and Joanne Akalaitis, director of The Visit: presented in conjunction with the New York City Opera

April 22
"New Work, New York City Ballet"
Peter Martins, director of the New
York City Ballet, and Angelin
Preljocaj, choreographer

May 12 and 13
Ashoka's Dream
Director Stephen Wadsworth.
composer Peter Lieberson, and
librettist Douglas Penick

November 2 and 3
"The Rake's Progress at the
Julliard Theater"
The Metropolitan Opera's
production discussed by director
Jonathan Miller and president of the
Julliard School Joseph Polisi

December 14 and 15
"Opera. History, and Politics"
Gerard Mortier, director of the
Salzburg Music Festival



NEW VISIONS AT THE GUGGENHEIM

Works & Process in collaboration with the New York City Opera: moderated by Bridget Paolucci, with Paul Kellogg and other NYCO artistic collaborators

September 7 and 8

Macbeth and L'Italiana in Algeri

September 28 and 29
Iphigenie en Tauride and Xerxes

October 26 and 27

Marco Polo
(in conjunction with

China: 5,000 Years)

March 29 and 30 Emmeline and Paul Bunyan Programs for families and educators

SOHO TOTS
September 19
Everyday objects

October 17
"Tale of Technology"

November 21 "Mixed Mediums"

December 12 Storytelling

Special events

May 28 A Night for All the Arts Learning Through Art benefit



Top: Performance from The Salzburg Festival/New York Solomon R. Guggenheim Museum. April 1997

Bottom: Learning Through Art gala, June 2, 1998

1998

Exhibition-related programs

In conjunction with *China: 5,000* Years and *A Century in Crisis*

Programs for families and educators

February 24
Educator's Viewing:
China: 5,000 Years

March 7
Educator's Course
China. 5,000 Years

FAMILY TOURS AND WORKSHOPS
February 22
Puppeteering
Gold Mountain Institute of

March 22 Chinese traditional music Music from China

Traditional Shadow Theater

April 19 Kung-fu and calligraphy Sıfu Ken Lo

May 24 Chinese ribbon-making Red Silk Dancers

FAMILY PERFORMANCE DAYS
February 28
China Patterns
The Chinese Folk Dance Company

March 14

Adopted Land
Chen and Dancers

April 4

Dancing on the Silk River

Nai-Ni Chen Dance Company

February 20 March 20. April 24. May 25 The Art of China



Children at the family performance The Tale of the Dog. Solomon R Guggenheim Museum June 20 1999

Lectures and symposia

INNOVATION AND TRANSFORMATION IN CHINESE ART

February 18
"Later Chinese Painting:
Innovation after 'Progress' Ends"
James Cahill

March 4
"Demons, Dragons, and
Other Fantastic Creatures
in Early Chinese Art"
Jenny So

March 18
"The Story of Early Chinese
Art Retold"
Wu Hung

April 1
"An Expanding Palette: Chinese
Ceramics, Song to Ming"
Robert D. Mowry

May 23
"Conflict and Consensus in
Twentieth-Century Chinese Art:
A Symposium"
Jonathan Hay, Ellen Johnston Laing,
Julia Andrews, Kuiyi Shen,
May-ching Kao, Ralph Crozier,
John Onians, Joan LeBold Cohen,
Eugene Yuejin Wang, and Jerome
Sibergeld

LUNCHTIME LECTURE
April 15
"Living in the Material World"
Diane Maas

A CURATORIAL EYE February 18 China: 5.000 Years Hsingyuan Tsao

February 22 A Century in Crisis Joan LeBold Cohen In conjunction with Visions of Paris:
Robert Delaunay's Series

Lectures

LUNCHTIME LECTURES

March 24
"Optical Flight in Measured Delays:
Delaunay's *Windows*"
Sherri Buckberrough

April 21
"The First Known Expressionist':
Robert Delaunay and Germany"
Matthew Drutt

A CURATORIAL EYE April 19 Claudia Schmuckli

In conjunction with

After Mountains and Sea:
Frankenthaler 1956-1959

Lectures

A CURATORIAL EYE

May 3 Susan Cross

In conjunction with Rendezvous:
Masterpieces from the Centre
Georges Pompidou and the
Guggenheim Museums and
Premises: Invested Spaces in Visual
Arts, Architecture & Design from
France, 1958–1998

Lectures and symposia

A CURATORIAL EYE

October 30 Rendezvous Craig Houser

November 13 Premises Alison Gingeras COLLABORATIONS WITH COLUMBIA AND NEW YORK UNIVERSITIES

October 14
Conference on Contemporary
French Architecture
Columbia University

November 13 and 14 Critical Responses to *Premises* New York University

December 3
Ensemble Sospeso
Columbia University

Performances

FRENCH THEATER EVENINGS
Ubu Repertoire Theater

October 25 La Chantatrice Chauve (The Bald Soprano)

November 15 Celebrating Henri Michaux

FRENCH CONTEMPORARY MUSIC

November 1 Ensemble 21 French contemporary composers

December 8
Ensemble Fa
World premieres by Philippe
Fénelon and Jaques Lenot
and other works; in collaboration
with Works & Process

January 19, 1999 IRCAM Soprano Donatienne Mi

Soprano Donatienne Michel-Dansac and clarinetist Pierre Dutrieu

WORKS & PROCESS

December 15

"Gerard Mortier"

The Parisian public and the Opera

Programs for families and educators

October 20 Educator's Viewing: *Rendezvous*

October 24 Educator's Course: *Rendezvous*

family tours and workshops

November 1
Box constructions inspired by the work of Joseph Cornell

December 6 Drawings inspired by the work of Matisse and Picasso

FAMILY FILMS
November 22
The Red Balloon and
The Little Prince

January 10, 1999 Babar: The Movie

SOHO TOTS

October 23

Memory maps

November 20 Storytelling and fantasy enclosures

January 8, 1999 Inside-out building designs



Non-exhibition programs

Lectures

January 12
"Curating in the Twenty-first
Century"
Dan Cameron, Thelma Golden, Jon
Ippolito, Hans-Ulrich Obrist, and
Barbara Vanderlinden, moderated by
Nancy Spector

April 7
The Annual Hilla Rebay Lecture
"For Saint Cecilia. Abstract Painting and Music in the Twentieth Century"
Hubert Damisch

PEAKING DIGITAL

November 9
"The Space Between"
Jon Ippolito, Simon Pope,
Hani Rashid, Laura Trippi,
and Maciej Wisniewski

JOHN SIMON GUGGENHEIM FELLOWSHIP RECIPIENT TALK November 10 "An Evening with a Poet: Mark Doty"

Performances

WORKS & PROCESS

January 13 and 14

Flamenco Natyam

Guitarist Pedro Cortes

March 11
"Tan Dun's Symphony 1997
(Heaven, Earth, Mankind)"
Composer Tan conducting the
Orchestra of St. Luke's, cellist
Yo-Yo Ma, and the Hubei Imperial
Bell Ensemble of China



Top: Tan Duns Symphony 1997 (Heaven, Earth Mank nd) Presented as part of Warks & Process. So omon R. Guggenhe in Muse im 1998

Bottom: Famen Natyam
Presented as part of Work &
Ploce is Solimin R Guggenhe in
Museum 1998

October 12 and 13
"Steve Reich and Beryl Korot"
Composer Reich and director Korot
on Reich's *Hindenburg*: presented
in partnership with the Brooklyn
Academy of Music

October 18
"Milton Babbitt and Robert Taub"
Composer Babbitt and pianist Taub

on Babbitt's Piano Concerto No. 2

November 8 and 9

Kafka Fragments

Composer György Kurtág

December 6 and 7

El Mozote

Choreographer Pascal Rioult

NEW VISIONS AT THE GUGGENHEIM

Works & Process in collaboration with the New York City Opera; moderated by Bridget Paolucci.

March 29 and 30

Emmeline and Paul Bunyan

October 26 Of Mice and Men and Madama Butterfly

Programs for families and educators

November 10
"Using Museums: A Course for Educators"
Marilyn JS Goodman, Ed.D.

Special events

May 26 A Night for All the Arts Learning Through Art benefit

Peggy Guggenheim Collection

May 16, 1997 Tancredi Presentation of the artist's catalogue raisonné by Marisa Dalai Emiliani

November 14, 1997 Inaugural Premio Guggenheim Impresa & Cultural Award Ceremony Palazzo Querini Dubois Won by Zucchi-Bassetti Group

June 5. 1998
Peggy Guggenheim
Centennial Lecture
Ateneo Veneto
Giovanni Carandente

June 6, 1998
The Poste Italiane issues a
Peggy Guggenheim Collection
stamp on the occasion of
Peggy Guggenheim's centenary.

August 26, 1998 The Paul Klee Quartet Concert in honor of Peggy Guggenheim's one-hundredth birthday

October 16, 1998 Second Premio Guggenheim Impresa & Cultural Award Ceremony Palazzo Querini Dubois Won by iGuzzini

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Donald Byrd. choreographer of Jazz Train. Presented as part of Works & Process. Solomon R. Guggenheim Museum, 1998

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Since its creation in 1937 to collect, preserve and present non-objective art the Solomon R. Guggenheim Foundation has been ahead of its time. In its programming and its management, the Guggenheim has continued to undertake bold intiatives, such as the construction of a mammoth new museum in Bilbao, a Spanish steel town, and *The Art of the Motorcycle*, an exhibition that challenged the conventional notion of the art museum. Such innovations that at the time seemed risky are now heralded as visionary. The Campaign for the Next Century represents nothing less than an opportunity to play a role in redefining the concept of the museum.

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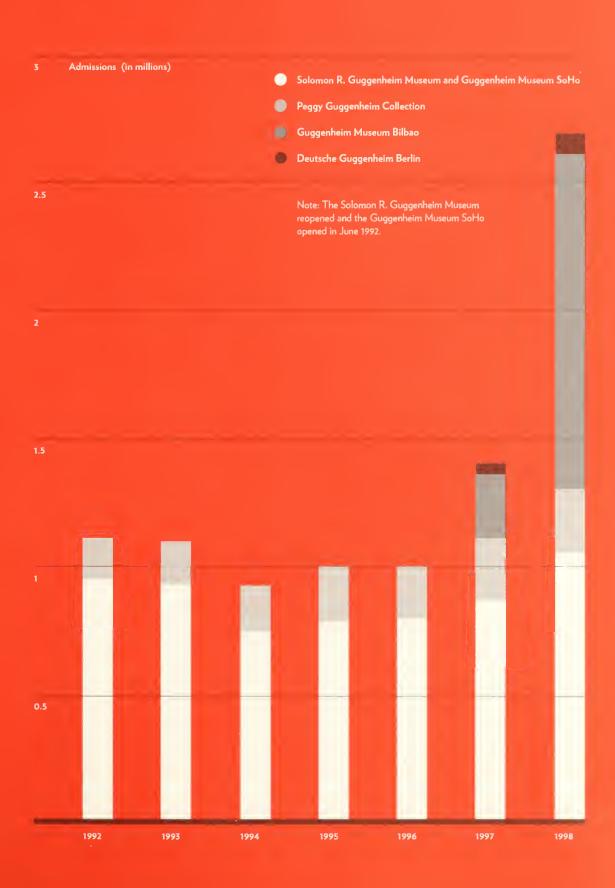
Financials

The great success of the museum's programming over recent years has led to substantial increases in the level of our financial activity. Between 1995 and 1998, visitorship and admissions revenues have doubled—in the case of the latter, from \$5 million to \$10 million. Over the same period, memberships and contributions for operating and non-operating purposes have grown from \$32 million to \$51 million. This growth has allowed us to increase direct expenditures on programs from \$20 million to \$36 million.

This high level of growth has led to a significant strengthening in the financial position of the Solomon R. Guggenheim Foundation. Net assets have nearly doubled—from \$49 million at the beginning of 1995 to \$94 million by the end of 1998. The majority of this growth has occurred within the last two years, during which time the museum has made major investments in programming and infrastructure.

Looking ahead, we expect this rapid rate of growth to continue, both in the U.S. and abroad. In this context, we are committed to prudent management of our professional and financial resources. We continue to make major investments in people, operations, and technology to support a museum thathas a truly global reach.

Growth in worldwide attendance, 1992-98



These tables provide an accurate summary of the Solomon R Guggenheim Foundation's audited financial statements for 1997 and 1998. Copies of complete audited financial statements are available through the Museum's Public Affairs Office.

Condensed balance sheets

December 31, 1998 and 1997 Dollar amounts in thousands

	1998	1997
Assets		
Cash	\$6,381	\$188
Receivables	51,077	35,427
Investments	27,617	19.859
Property	70.715	75.613
Other	5,817	8.847
Total assets	\$161,607	\$139.936
Liabilities and net assets		
Liabilities.		
Accounts payable	\$8.888	\$7,475
Accrued liabilities and deferred income	8,369	7.181
Bond issue	44,293	46.315
Other loans	5,895	5,187
Total liabilities	67.445	66,158
Net assets.		
Unrestricted	\$20.502	\$25,441
Temporarily restricted	18,082	28 991
Permanently restricted	55.578	19.346
Total net assets	94,162	73.778
Total liabilities and net assets	\$161.607	\$139.936

Condensed statement of activities

Changes in Total Net Assets
For the years ended December 31, 1998
and December 31, 1997
Dollar amounts in thousands

	1998	1997
Operating revenue:		
Contributions and membership	\$13.503	\$22.491
Exhibition and project support	10,482	8.298
Admissions	9,908	7.734
Other revenues	2,906	1,949
Total operating support and revenues	36,799	40,472
Operating expenses:		
Exhibition and projects	23,371	13,017
Curatorial and collection maintenance	6,586	5,048
Visitor services	4,782	5,659
Education	1,354	1,121
Management and general	6,984	4.735
Fundraising	2,496	2,492
Total operating expenses	45,573	32,072
Excess of operating expenses over	(8.774)	8,400
operating support and revenue		
Nonoperating revenue and expenses:		
Contributions	37,806	4,353
Investment and property	(903)	1,174
Termination of sponsorship agreement	0	(1,670)
Depreciation and amortization	(3,731)	(3.526)
Interest expense from debt service	(2,585)	(2,139)
Collection items purchased	(1,429)	(3,970)
Total nonoperating revenue and expenses	29,158	(5,778)
Change in net assets Net assets:	20.384	2,622
Beginning of year	73,778	71,156
End of year	\$94,162	\$73,778



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Hours

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